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DEVELOPMENT OF SENSITIVITY TO ESTHETIC VALUES.
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THE OBJECTS OF THIS STUDY WERE (1) TO DETERMINE THE DEVELOPMENT OF AVERAGE ESTHETIC SENSITIVITY TO VISUAL ART THROUGH THE ELEMENTARY AND SECONDARY SCHOOL YEARS AND (2) TO DETERMINE IF APPROPRIATE TRAINING PROCEDURES WOULD LEAD CHILDREN TO DISCRIMINATE BETWEEN WORKS CONSIDERED BETTER OR POORER BY EXPERTS. CHILDREN FROM GRADES 1 TO 12 WERE PRESENTED WITH PAIRED VISUAL REPRODUCTION OF SIMILAR CHARACTER, BUT OF DIFFERENT ESTHETIC VALUE. THE SUBJECTS WERE ASKED TO CHOOSE THE REPRODUCTION THAT WOULD BE CONSIDERED BETTER BY AN EXPERT ON THE BASES OF (1) SELECTIVITY, (2) ORGANIZATION, (3) CONSISTENCY, (4) VARIETY, (5) ALIVENESS, (6) USE OF DECORATION, AND (7) APPROPRIATE USE OF ELEMENTS. CHILDREN IN THE ELEMENTARY GRADES SHOWED A SIGNIFICANT TENDENCY TO DISAGREE WITH EXPERT OPINION, BUT THIS DISAGREEMENT LESSENED DURING THE SECONDARY SCHOOL YEARS. ESTHETIC SENSITIVITY OF HIGH SCHOOL STUDENTS WAS SHOWN TO BE SIGNIFICANTLY AND POSITIVELY RELATED TO (1) INDEPENDENCE OF JUDGMENT AND (2) TOLERANCE OF COMPLEXITY. THE TECHNIQUE OF SHOWING PAIRED REPRODUCTIONS GAVE NO EVIDENCE OF ANY CONSISTENT EFFECT IN (1) ESTHETIC JUDGMENT OR (2) THE TENDENCY TO AGREE OR DISAGREE WITH EXPERT OPINION. (PM)

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DEVELOPMENT OF SENSITIVITY TO ESTHETIC VALUES

Cooperative Research Project No. 1748

Irvin L. Child

Yale University

New Haven, Connecticut

1964

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FOREWORD

The research reported here could be done only with the generous participation of a number of schools. On the whole, it seems best to leave the communities and schools anonymous, and I am therefore prevented from acknowledging by name the help of individuals and groups. I would like, however, to express toward all the unnamed teachers, administrators, and pupils my thanks for their indispensable and greatly appreciated help.

I am also grateful to the various people working with me on the project whose effective help also made it possible. Because they have contributed directly to the writing or editing, and are in large part responsible for the teaching material presented in Appendix A, I wish to single out especially Vivian Kline, Rosaline Schwartz, and Jean Winchell.

Irvin L. Child

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CHAPTER 1

ESTHETIC SENSITIVITY IN CHILDHOOD

Esthetic sensitivity may be measured if people's responses to standardized presentation of works of art can be evaluated against a suitable criterion. The criterion must provide a means of scoring each response as more probably indicating esthetic sensitivity or lack of it. In the research reported here, esthetic judgments by experts provide the criterion, and the measure of sensitivity is provided by the proportion of a person's preferences or judgments which agree with that criterion. Though the general method is applicable to the various arts, we are here concerned only with visual art.

We have here used in the study of esthetic sensitivity in children a technique devised and originally applied successfully to research on college students. We are, then, investigating esthetic sensitivity as it may be displayed by children responding to exactly the same works of art useful when measuring it at a higher age. To the extent that children's esthetic sensitivity can be detected only with much simpler stimuli, we will miss it here. But since many writers seem to believe that young children do display it in response to complex works of art, and such works are used in art education, esthetic sensitivity of children in response to them seems eminently worth exploring.

The first chapter will be devoted to how esthetic sensitivity varies with age, and to the individual differences found at various age levels. The second chapter will describe experiments in training children to distinguish between what experts consider better and poorer works of art. The third chapter will be concerned with the question of whether mere exposure to fine art, and to better and poorer works in juxtaposition, leads to development of greater sensitivity.

This research was conducted in Connecticut public schools. We have identified groups of children not by age but by school grade. In general, children are allowed and required to start school only at a uniform age, and few children either skip or repeat grades. Thus grade is a good index of age; the most typical age of 1st-graders is 6 years and of 12th-graders, 17. We will mention two kinds of schools, elementary and secondary. *Elementary schools* include a kindergarten and all or part of Grades 1 through 6; two of the elementary schools we studied also included Grades 7 and 8. *Secondary schools*--junior high schools and high schools--include all or part of Grades 7 through 12.

We have at times used two separate measures of esthetic sensitivity distinguished simply by what the child is asked to do: to make a judgment about the goodness of works of art or to express a personal preference. Esthetic judgment here means the extent to which a person's judgments about esthetic worth agree with a criterion provided by the judgments of experts. By esthetic preference is meant the extent to which an individual's personal preferences among works of art agree with this same criterion. The criterion of expert judgment is adopted as a reference point on the assumption that experts' judgments are to some degree objective, at least in part reflecting a real variation among works in their capacity to elicit sustained and appreciative interest from a person high in esthetic sensitivity.

MATERIALS

The materials consist of pairs of slides projected on a screen. Each pair presents two works of visual art, similar in general character and usually in subject matter and style, of which one is superior esthetically according to the opinion of most of the art students and others who were shown the pairs to obtain a criterion of expert judgment (Child, 1965). The specific criterion used was that in order for a pair to remain in use at least 12 out of 14 judges, each judging independently, must agree with the person who originally selected the pair about which work was better. Once selected and tested, such pairs can be shown to anyone with the request to indicate either a judgment about which is the better work of art within each pair or a personal preference for one work over the other. By scoring an individual's responses for agreement with the evaluation by experts, we obtain a measure of his esthetic judgment or preference.

Since the pairs originally formed were planned for use with college students, no need had been felt to censor them. The first step in the present project was to eliminate a number of pairs where one or both pictures might be thought objectionable for showing to school children. In addition we eliminated some pairs of kinds which seemed to be over-represented; for example, we reduced somewhat the proportion of religious art.

JUDGMENT VS. PREFERENCE

In the first year of this project, which was concentrated on the effects of training (Chapter 2 of this report), subjects were asked to make a judgment about the two pictures in a pair. The preliminary instructions were approximately as given below. These are the instructions as prepared for presentation to 7th- and 8th-grade groups:

> In this series of sessions we are going to explore what it means to say that a work of art is better than another, or poorer than another. People who are very much interested in art do say this kind of thing, that one painting or statue or drawing is very good, another is poorer. I have a number of

> pairs of slides which I'll be showing you--paintings and drawings and pictures of statues and buildings. In each pair there are two works of art that are the same kind of work of art, and in each case one of them is one that people interested in art generally feel is a better work of art and the other a poorer work of art. Now you might ask, "What does this comparison mean?" Well, different people who speak of the quality of works of art would say different things, but what it amounts to is this: The things they consider better works of art are ones that are more interesting, more pleasing to look at over a long period of time, things you could live with with pleasure. The things that are poorer works of art are ones you would not so enjoy over a period of time, might easily get bored with. In later sessions I'm going to show you some of these pairs, give you a chance to see them at length, and talk about some of the reasons why one is considered better and the other poorer. But today what I want to do is to show you a number of these pairs very briefly and find out to what extent you can already guess correctly, or judge correctly, which is the one that is more likely to be considered the better work of art. I want you to look at each pair when it comes on, and look at it for the time it's exposed. Then I'll give you a signal saying "Now," and then I'd like you to report on the sheet of paper here whether it's the one on the left or the one on the right that you judge is probably considered the better work of art. Even if you don't really have any idea at all, I want you to make a guess for every pair. There may be more wisdom in your guessing than you realise. The only way we can find out is to have you make that guess. So please do mark either L meaning *left* or R meaning *right* for each pair according to which one it is that you judge or guess to be the one considered the better work of art. Do that quickly after I give the signal saying "Now," and then we'll go on to the next slide.

During this first year some groups were tested even though they were not going to take part in training sessions. They were given essentially the same instructions but, of course, no reference was made to any later training sessions.

In the second year of the project, children in several schools were asked to respond to many pairs throughout a whole series of sessions. Asking children to make esthetic judgments or to guess at expert judgments seemed unlikely to sustain interest over a series of sessions. We therefore decided instead to ask children that year to express personal preferences, hoping to keep up interest through this more personal definition of the task. In an effort to convey a sense of importance and respect for each child's opinion, our instructions now began as follows:

> You have been chosen to participate in a survey that is trying to discover what young people like in art. This is *not* a test. We want to know what *you*, each of you, prefer.

Instructions continued with the statement that the two works of art shown in a pair would be similar in many ways, yet different, and that each person should decide which of the two he preferred. No mention was made of esthetic value, or of goodness or badness, or of "people who are very much interested in art."

An immediate question is whether the responses obtained with these two different sets of instructions will be similar. Berlyne (1965) has recently called attention to the radical differences in response to simple stimuli produced by variations in instruction which might seem comparable to this variation. In a study of college students' response to some of the pairs used in the present research (Child, 1965), appreciable differences were indeed found between judgments and preferences.

Certain data obtained in the present study are relevant to this question. In one suburban school system all children in Grades 1 through 5 were tested the first year with the judgment instructions, and the same grades were then tested a year later with the preference instructions. To help distinguish the two testings, a different person conducted them and the pairs used the second year were mostly new. Imbedded in these pairs, however, were 26 used in the first year. Of these, 21 had also been in the college study. For these 21 pairs it is possible to compare throughout the results obtained under the two instructions. The findings are presented in Table 1.1. The college students are decidedly more likely, on these pairs, to agree with the experts if asked for a judgment than if asked for personal preference (50.2% as against 40.5%). The children in Grades 1-5 give little indication of such a difference. Averaging results for the five grades yields a slight difference in this same direction (36.6% against 34.7%). But it is not consistent throughout; Grades 2 and 5 actually show a slight difference in the opposite direction. It seems a reasonable inference that when elementary-school children are

Table 1.1. Percentage of agreement with expert choice: Instructions to give judgment compared with instructions to give preference.

	Judgment	Preference
Grade 1	38.1%	36.0%
2	35.8%	36.6%
3	38.3%	30.4%
4	36.6%	34.9%
5	34.1%	35.5%
Average of Grades 1-5	36.6%	34.7%
College	50.2%	40.5%

asked to judge the esthetic value of works of art or to guess at the judgment of adult experts, the basis for their response is restricted almost entirely to their own personal preference, and thus the results obtained under the two instructions will probably not differ appreciably. College results, on the other hand, warn us that for high-school students, results obtained with preference instructions may differ from those obtained with judgment instructions.

SUBJECTS

Subjects in this study were children in Connecticut public schools, tested in groups in their schools. They represented diverse segments of the population of the state.

I. Subjects of preliminary study in first year.

For this chapter (in contrast to the following chapter on training), the first year's data were preliminary in that relatively few different pairs were used. Subjects were in the elementary schools of two suburban towns and in the secondary schools (Grades 7-12) of a regional unit embracing these towns and one other. The population of these towns is heavily weighted toward the upper end of the socio-economic scale but with considerable diversity. The entire elementary-school population was tested (except for children absent on the test day). In the secondary schools the administrators assigned a portion of the homerooms to the study; since children are placed in homerooms by alphabetical location of surname, the subjects should be representative of their grades.

II. Subjects of main study in second year.

For the main study the second year, we began with urban elementary schools. In a city of about 150,000 we were given permission to test children in two elementary schools in neighborhoods among the lowest in socio-economic status and in two among the highest. One school of each status group had 8 grades and one, 6. In the 8-grade school of high socio-economic status and in the 6-grade one of low, we were able to show all of our 910 pairs to children of all grades. In the other two schools the opportunities were more limited, but still a large number of pairs were shown at most grade levels. In general, the elementary-school children participated in a series of sessions at intervals of a week or two.

It was not possible to conduct the study, as had been hoped, in the secondary schools of the same city. Instead, we tested secondary-school students in two suburban towns with diversified populations. In one of these, the secondary schools include all grades from 7 through 12; in the other, only Grades 9 through 12. Most secondary-school students had only a single session in which they responded to 130 pairs; some participated in a second or third session in which they saw other sets of 130 pairs. Our aim was to have each pair shown to a sizable number of boys and of girls in each grade. This we were able to do through the cooperation of the schools of these two reasonably similar towns.

PROCEDURE

A pair of pictures was projected simultaneously on two screens standing side by side, labelled L and R for left and right. The size of the group in a session generally ranged from 70 to 200 children and depended upon arrangements preferred by the particular school; occasionally the group was very much smaller. The number of slides viewed at one session and the number of sessions depended upon the length of each period and the amount of time the school allotted the project.

Groups usually met in the auditorium or gymnasium; a group was either the many sections of one grade, several grades, all classes assigned to study-hall at a particular period, or several homerooms. Testing periods were usually a school period ranging from 40 to 60 minutes, during which 60 to 130 pairs of slides were shown at intervals of 12 to 18 seconds; for the low grades in some elementary schools, shorter periods were used. Students recorded their responses on prepared mimeographed forms and also entered their names and addresses.

During the first year of esthetic judging, a male university professor of psychology conducted the secondary-school sessions, and two women experienced in handling children conducted the elementary-school sessions. Generally teachers were also present.

The second-year sessions, both elementary and secondary, were for the most part conducted by one of the women who had taken part the first year; she was usually assisted by other women or by a male college student. The other woman who had taken part the first year, however, conducted preference sessions in the elementary school which had been tested by her colleague the first year with judgment instructions.

The record sheets on which children circled their responses were inspected before being scored; all papers were removed which gave clear evidence that the child had not consistently followed instructions and responded to the pairs. Such evidence was provided by regular response-patterns such as alternate checking of L and R, by a number of failures to respond, or by blanks or excessive responses at the end indicating that the child had lost his place. Such papers predominated in our one attempt to test kindergarteners, despite special attempts to make the task easy. They were common in the first grade but progressively rarer above that level, although they occurred sporadically in all grades. In the lowest grades such papers seemed to result principally from the fact that consistently matching left or right on screen and paper, matching spoken item-number with number on paper, and marking when and only when asked to were tedious and difficult for many children. Most unusable papers at higher grades came from deliberate non-cooperation, often expressed in humorous or agressive comments.

A number of papers had a few items missing, scattered in positions which did not suggest systematic error. To avoid having to discard all data supplied by these children, we filled each blank with the response given to the particular pair by the majority of children of the same sex and grade.

AVERAGE SCORE AS A FUNCTION OF GRADE LEVEL

Results of preliminary study of judgments

In the preliminary study done the first year with instructions to judge esthetic value, one set of 60 to 80 pairs was judged by the elementary-school pupils (Grades 1-6) of one town and by samples of secondary-school students (Grades 7-12) in the region of which this town is a part. A different set of 90 pairs was judged by the elementary-school pupils (Grades 1-6) of a neighboring town and by a sample of high-school students (Grades 9-12) in the same region of which both towns are parts. The pairs comprising these two sets were principally those pairs from the college study which survived the screening for school use. They were close to a random sample from the total pool of pairs available.

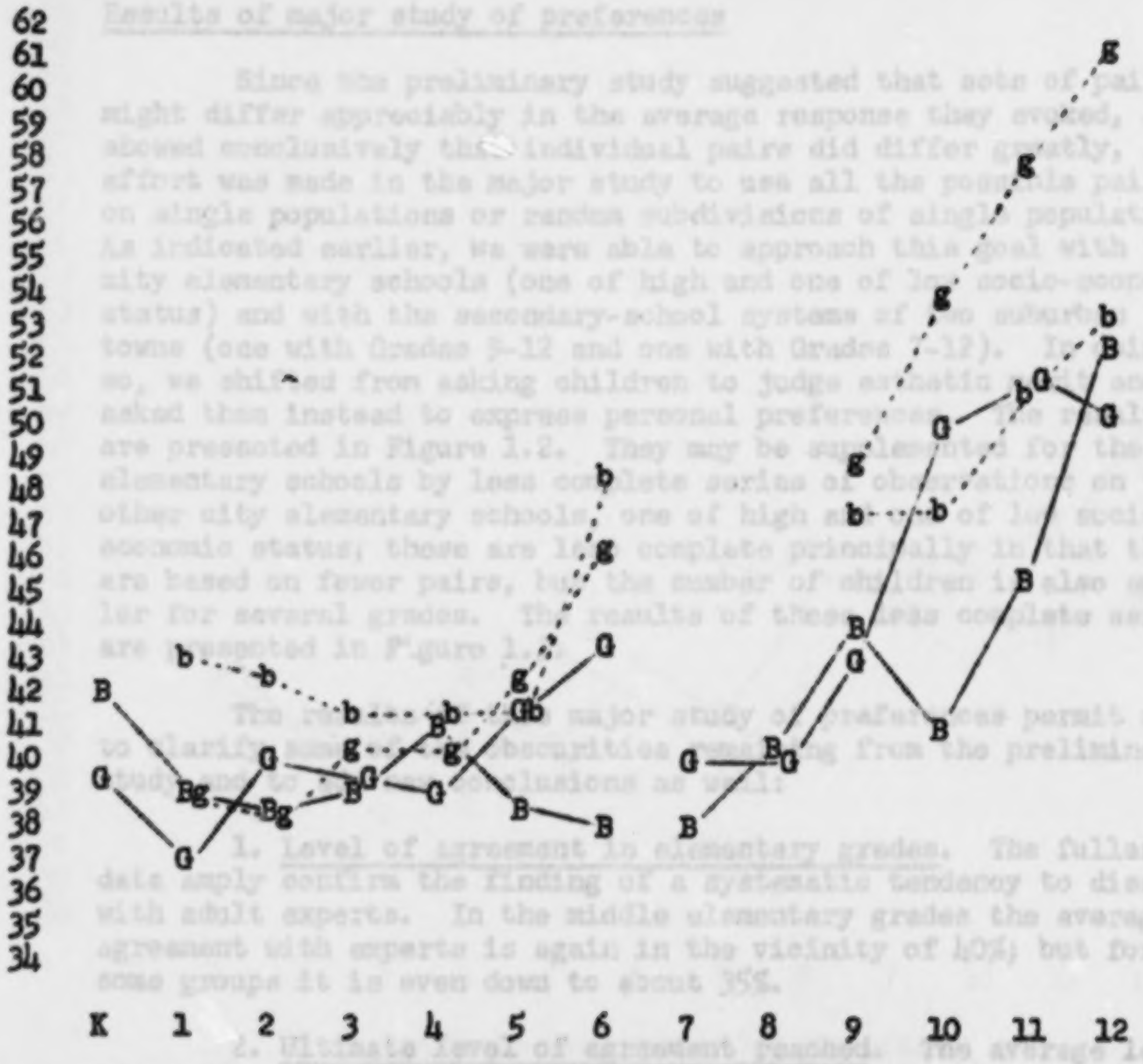
The results are shown in Figure 1.1. Two main findings emerge with certainty: (1) In the elementary-school years there is a systematic tendency to choose as the better work of art the work that experts consider the poorer. Where choice made purely at random would yield an average of 50% agreement with experts, these children average about 40%. (2) This average value increases with age until by the end of high school it is in the vicinity of 50% or perhaps higher.

For the elementary schools, the results are ambiguous with respect to both age and sex differences. Perhaps there is an early decline in score but perhaps not. Perhaps there is an average rise in score from 4th to 5th and 6th grade, but it is not perfectly consistent. In one town boys generally have higher averages than girls, but in the other town the tendency is in the opposite direction. Clearly, we do not have a basis here for generalisation.

For the secondary schools the results are clearer. The evidence of rising average from 7th through 12th grade is reasonably consistent. There is impressive evidence that this rise produces an increasing differentiation of the sexes; from 10th grade

Figure 1.1
Mean Score as a Function of Grade Level:
Results of Preliminary Study of Judgments

(Each entry shows for boys or girls of a particular grade and school the mean percentage of pairs on which their judgments agree with those of experts. Below the figure is given the number of subjects on whom each entry is based.)



Number of Subjects:

	K	1	2	3	4	5	6	7	8	9	10	11	12
B	10	54	58	65	74	61	44	74	58	21	24	17	23
G	10	58	48	46	54	76	57	43	36	26	21	17	36
b		34	19	28	28	34	16			19	21	11	17
g		24	24	24	28	36	24			20	23	21	15

Key:

B = Boys of Town M and regional secondary school who saw same pairs
G = Girls " " " " " " " " " " "
b = Boys of Town N and regional secondary school who saw same pairs
g = Girls " " " " " " " " " " "

on, girls generally have higher averages, though there is one reversal. Some large differences appear between secondary-school groups of the same grade and sex shown different sets of pairs; while an effort had been made to distribute the pairs to sets approximately randomly, this may not have been successful.

Throughout, then, a larger body of evidence would be desirable.

Results of major study of preferences

Since the preliminary study suggested that sets of pairs might differ appreciably in the average response they evoked, and showed conclusively that individual pairs did differ greatly, an effort was made in the major study to use all the possible pairs on single populations or random subdivisions of single populations. As indicated earlier, we were able to approach this goal with two city elementary schools (one of high and one of low socio-economic status) and with the secondary-school systems of two suburban towns (one with Grades 9-12 and one with Grades 7-12). In doing so, we shifted from asking children to judge esthetic merit and asked them instead to express personal preferences. The results are presented in Figure 1.2. They may be supplemented for the elementary schools by less complete series of observations on two other city elementary schools, one of high and one of low socio-economic status; these are less complete principally in that they are based on fewer pairs, but the number of children is also smaller for several grades. The results of these less complete series are presented in Figure 1.3.

The results of this major study of preferences permit us to clarify some of the obscurities remaining from the preliminary study and to add new conclusions as well:

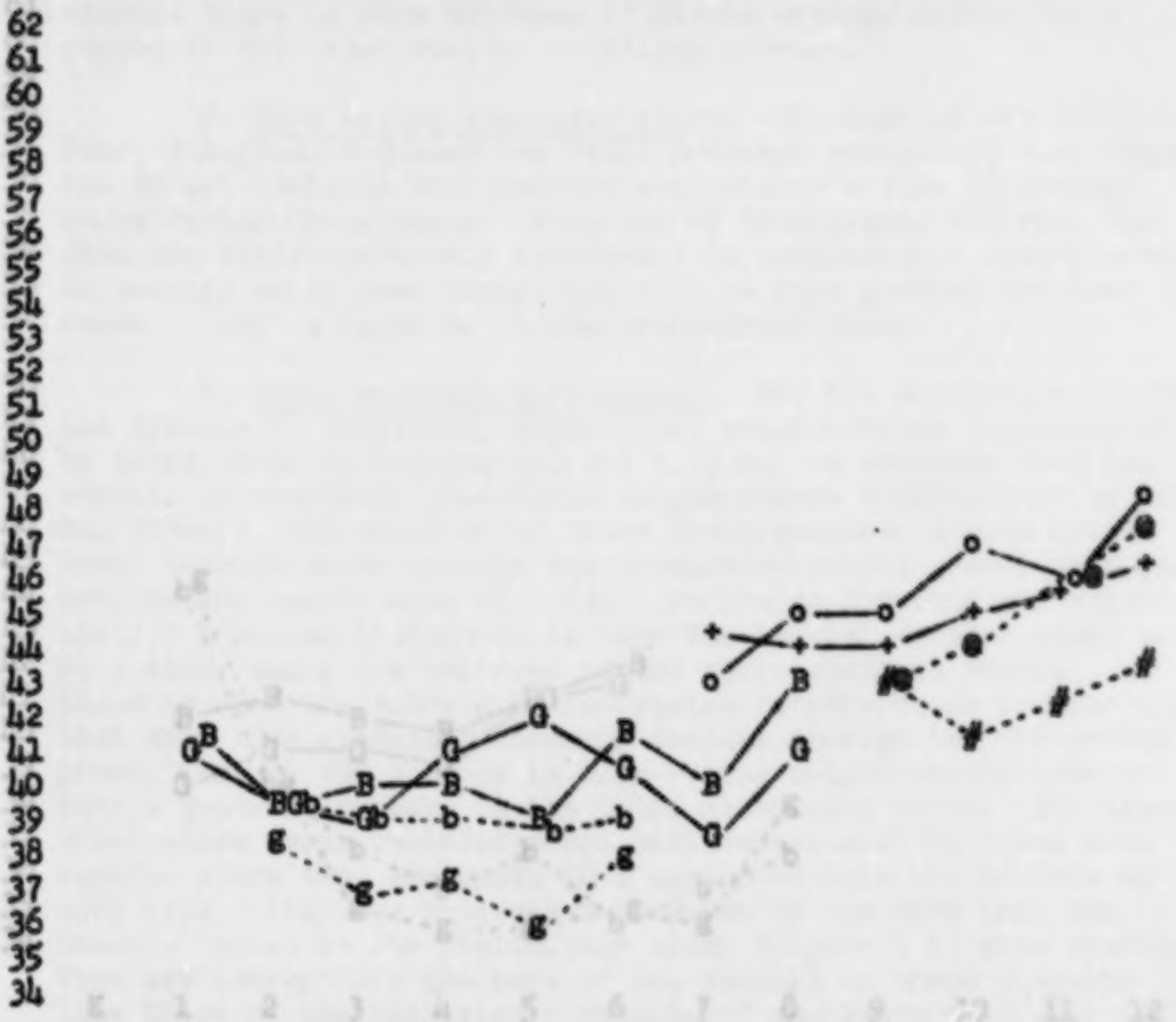
1. Level of agreement in elementary grades. The fuller data amply confirm the finding of a systematic tendency to disagree with adult experts. In the middle elementary grades the average agreement with experts is again in the vicinity of 40%; but for some groups it is even down to about 35%.

2. Ultimate level of agreement reached. The average level of agreement reached is, for these fuller data, still below 50%. Even in the 12th grade some of the childhood tendency to disagree with experts remains. Reasons for the difference between these findings and the preliminary ones cannot be asserted with confidence. Variation among sets of pairs, variation among populations sampled, and difference at the older age-levels between personal preference and esthetic judgment are all possibilities.

3. Initial decline. As in the preliminary study, an

Figure 1.2
Mean Score as a Function of Grade Level: Principal Results in Major Study of Preferences

(Each entry shows for boys or girls of a particular grade and school or town the mean percentage of pairs on which their personal preferences agree with the esthetic judgments of experts. Below the figure is given the approximate mean number of subjects on whom the information on a single pair is based. Each point summarizes information on about 900 pairs. In the elementary schools the individual student saw most of the 900 pairs; in the secondary schools, only 130 of them.)



Approximate Mean Number of Subjects:

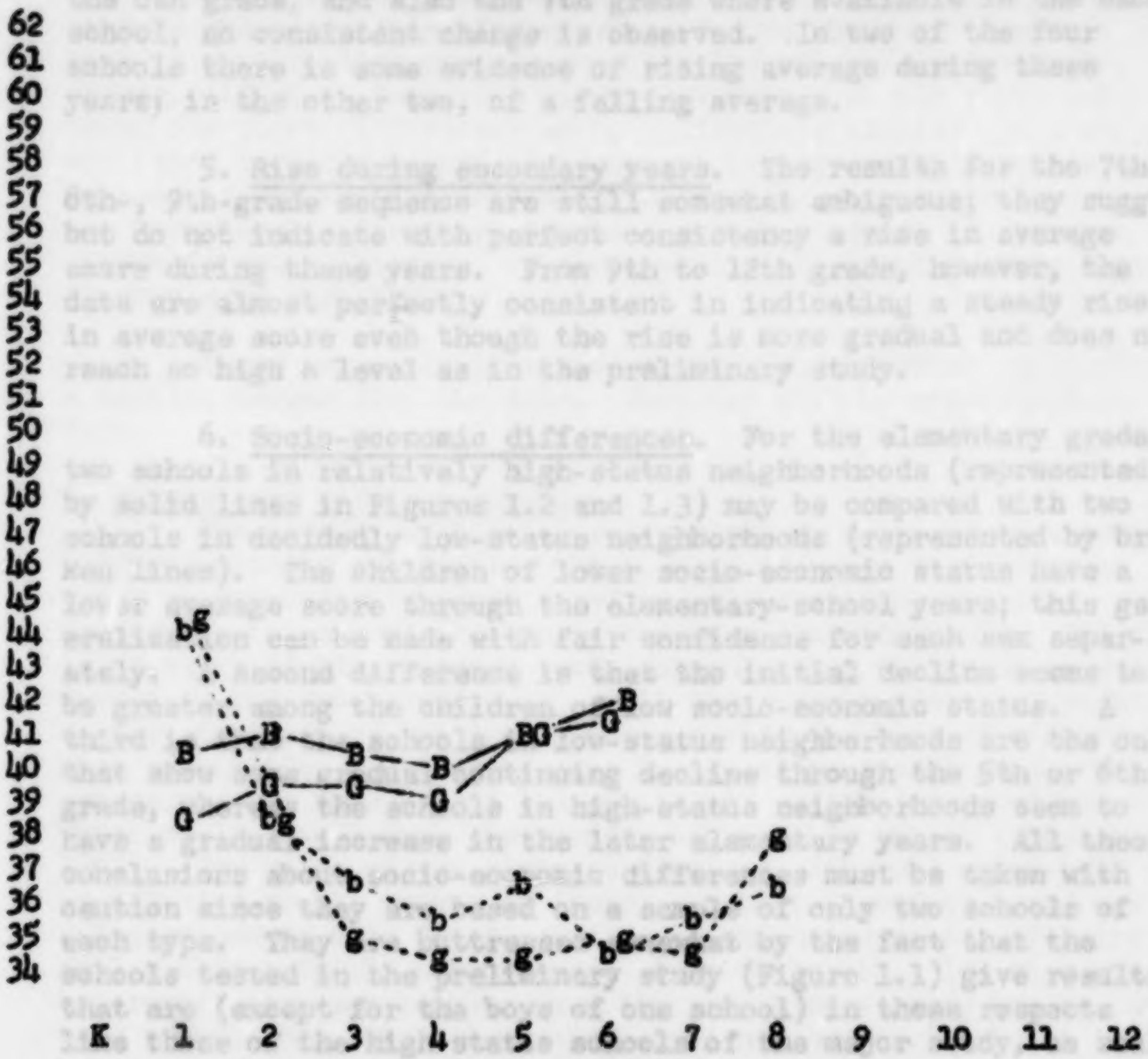
	K	1	2	3	4	5	6	7	8	9	10	11	12
B		18	22	13	27	16	14	21	12				
G		21	16	15	29	13	14	12	17				
b			35	30	29	24	20						
g			23	22	27	18	25						
+								28	48	29	23	16	17
o								29	52	28	29	18	22
#										34	31	35	40
@										34	31	32	39

Key:

B = Boys of school x, a city elementary school in high-status neighborhood
G = Girls " " " " " " " " " "
b = Boys of school y, " " " " " low-status neighborhood
g = Girls " " " " " " " " " "
+ = Boys in secondary schools of Town Q
o = Girls " " " " " "
# = Boys " " " " Town R
@ = Girls " " " " " "

Figure 1.3
Mean Score as a Function of Grade Level:
Supplementary Results in Major Study of Preferences

(Each entry shows for boys or girls of a particular grade and school the mean percentage of pairs on which their personal preferences agree with the esthetic judgments of experts. Below the figure are given the approximate mean number of subjects who saw a single pair, and the number of pairs upon which the mean is based.)



Approximate Mean Number of Subjects:

	1	2	3	4	5	6	7	8
B	15	15	19	13	20	24		
G	15	17	26	13	25	25		
b	8	12	8	13	20	18	28	23
g	15	18	19	14	24	23	24	15

Number of Pairs:

	1	2	3	4	5	6	7	8
B	297	850	850	850	490	490		
G	"	"	"	"	"	"		
b	150	450	450	450	450	527	217	217
g	"	"	"	"	"	"	"	"

Key:

B = Boys of school z, a city elementary school in high-status neighborhood
G = Girls " " " " " " " " " " "
b = Boys of school w, " " " " " low-status neighborhood
g = Girls " " " " " " " " " " "

initial decline in average score is found in some schools, and where it occurs, it characterizes both boys and girls.

4. Further change during elementary years. As in the preliminary study, it is not possible to justify any broad generalization about further change during the elementary years. Up to the 6th grade, and also the 7th grade where available in the same school, no consistent change is observed. In two of the four schools there is some evidence of rising average during these years; in the other two, of a falling average.

5. Rise during secondary years. The results for the 7th-, 8th-, 9th-grade sequence are still somewhat ambiguous; they suggest but do not indicate with perfect consistency a rise in average score during these years. From 9th to 12th grade, however, the data are almost perfectly consistent in indicating a steady rise in average score even though the rise is more gradual and does not reach so high a level as in the preliminary study.

6. Socio-economic differences. For the elementary grades, two schools in relatively high-status neighborhoods (represented by solid lines in Figures 1.2 and 1.3) may be compared with two schools in decidedly low-status neighborhoods (represented by broken lines). The children of lower socio-economic status have a lower average score through the elementary-school years; this generalization can be made with fair confidence for each sex separately. A second difference is that the initial decline seems to be greater among the children of low socio-economic status. A third is that the schools in low-status neighborhoods are the ones that show some gradual continuing decline through the 5th or 6th grade, whereas the schools in high-status neighborhoods seem to have a gradual increase in the later elementary years. All these conclusions about socio-economic differences must be taken with caution since they are based on a sample of only two schools of each type. They are buttressed somewhat by the fact that the schools tested in the preliminary study (Figure 1.1) give results that are (except for the boys of one school) in these respects like those of the high-status schools of the major study, as would be expected in view of their similarity of status.

7. Sex differences. Here we have evidence of a relation to sex at the elementary level, probably complicated by an interaction with socio-economic status. The schools of higher socio-economic status give inconsistent results on sex differences as did those surveyed in the preliminary study. The two schools of lower socio-economic status agree in indicating a lower average score for girls, and this difference is especially large and consistent in the low-status school for which the fullest data are available (Figure 1.2). At the secondary-school level we confirm, for both of the school systems studied, the findings of the preliminary study: the average score of girls rises more rapidly than

that of boys, and in the highest grades girls score consistently higher than boys.

INDIVIDUAL DIFFERENCES: STABILITY

We have seen that school children, whether instructed to express judgments or preferences, have some tendency to choose that work in a pair which experts consider the poorer. Individuals, of course, differ in the exact score they make. We may first ask, then, Are these differences among individuals stable? Is a child who tends markedly toward disagreement (or agreement) with experts on some of the pairs likely to do so on other pairs also? Or are the individual differences in score purely random? If they are random in young children, at about what grade level do they begin to show some stability?

There are several ways of posing this question and getting a partial answer from the data. Each way will be considered in turn.

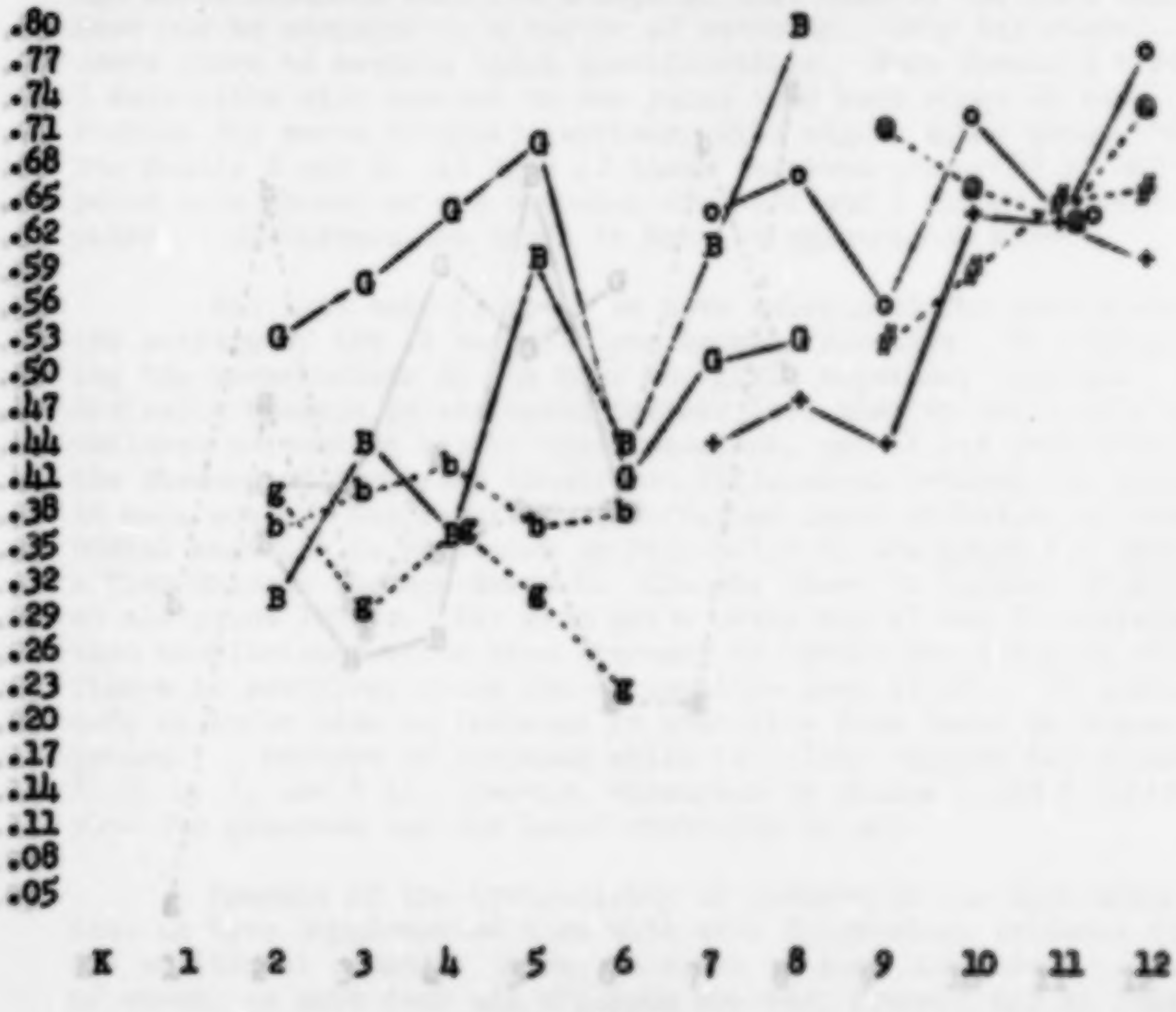
1. Consistency within a session

Consistency within a session might be measured by a split-half reliability coefficient which would indicate the extent to which an individual's score based on half the items could be counted on to resemble his score based on the other half. But the exact value of this measure would depend on how the items were allotted to the two halves. If, as in the present instance, nothing in the structure of the test makes a particular kind of allotment most reasonable, a better measure is the alpha coefficient, which represents the mean of all the split-half reliability coefficients which would result from the variety of possible splits (Cronbach, 1951). The value of the alpha coefficient, like the split-half r, is affected by the number of items. We have therefore based our calculations on only those sessions in which the number of pairs fell within a fairly narrow range--from 90 to 110. (We also do not report here any results from the preliminary study because we were not at that time calculating alpha and have not thought it necessary to return to its calculation on the rather fragmentary data.)

The results are given in Figure 1.4 for those schools for which the information is most adequate--the same schools whose mean scores were presented in Figure 1.2. For the secondary schools, there is a fairly general pattern of increasing stability from grade to grade, though with many inversions. For the elementary schools the picture is much less clear, especially if one disregards the 7th and 8th grades which are a part of one of these schools. Hence we have also plotted in Figure 1.5 the less adequate information available from two other elementary schools. The picture remains somewhat unclear. There is a suggestion of increasing values for the alpha coefficient through the elementary

Figure 1.4
Alpha Coefficient of Internal Consistency:
Principal Results in Major Study of Preferences

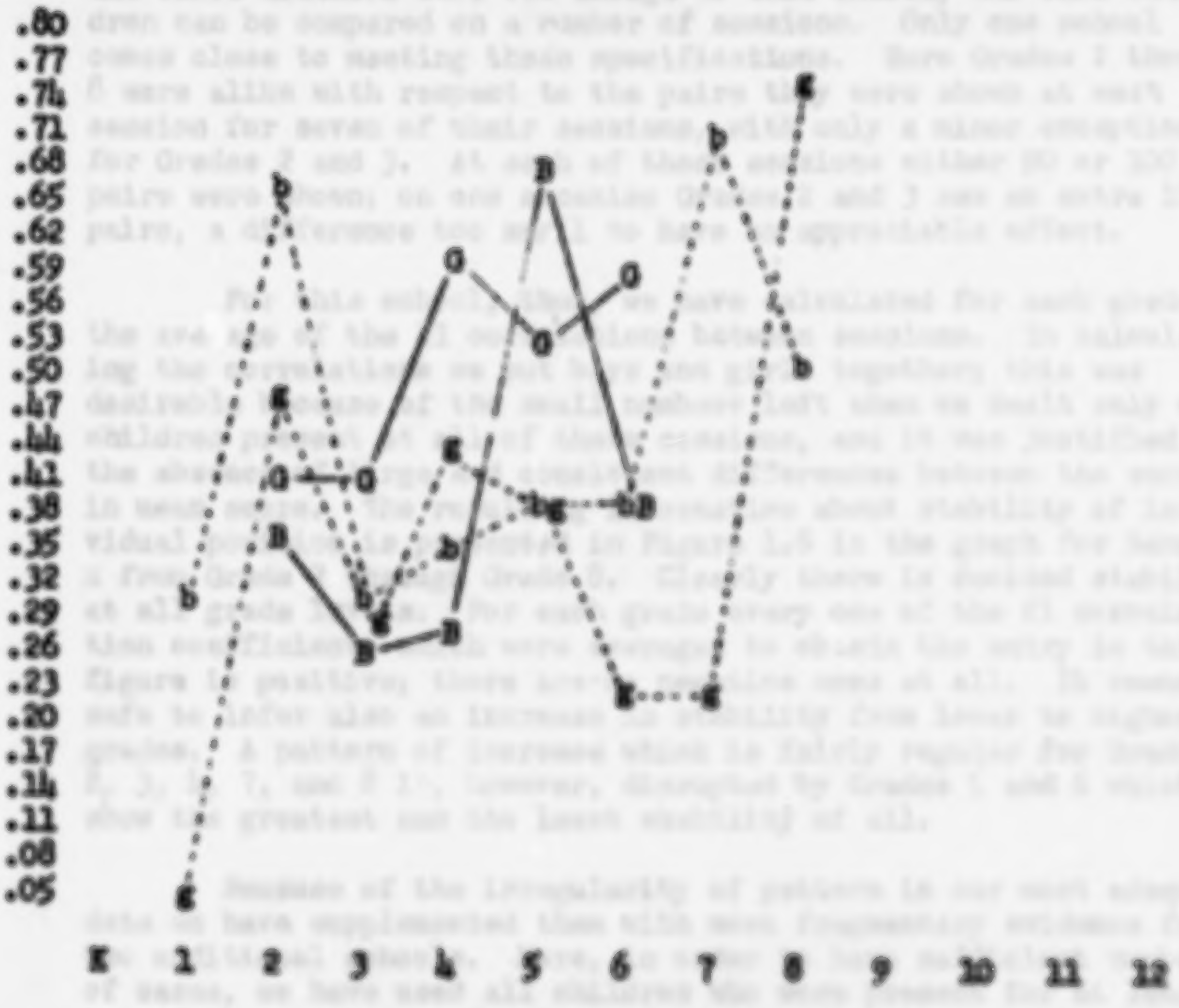
(Each entry shows for boys or girls of a particular grade and school or town the mean value of the alpha coefficient representing the internal consistency of response to all pairs given at a session. For the elementary schools, only those sessions are used for which the number of pairs was between 90 and 110. For the secondary schools, only those sessions are used for which the number of pairs was 130. The numbers of subjects and key are the same as for Figure 1.2.)



Key:
B = Boys of school x, a city elementary school in high-status neighborhood
G = Girls " " " " " " " " " " "
b = Boys of school y, " " " " " low-status neighborhood
g = Girls " " " " " " " " " " "
+ = Boys in secondary schools of Town Q
o = Girls " " " " " "
# = Boys " " " " Town R
@ = Girls " " " " " "

Figure 1.5
Alpha Coefficient of Internal Consistency:
Supplementary Results in Major Study of Preferences

(Each entry shows for boys or girls of a particular grade and school the mean value of the alpha coefficient representing the internal consistency of response to all pairs given at a session. Only those sessions are used for which the number of pairs was between 90 and 110. The mean numbers of subjects per session are approximately those given below Figure 1.3. Where this number differed greatly from session to session, the mean alpha is a weighted mean. Below the figure are given the numbers of sessions which met the criterion set for calculation of the alpha coefficient.)



Number of Sessions:

	K	1	2	3	4	5	6	7	8	9	10	11	12
B			8	8	8	5	5						
G			8	8	8	5	5						
b		1	4	4	4	5	4	1	1				
g		1	4	4	4	5	4	1	1				

Key:

B - Boys of school z, a city elementary school in high-status neighborhood
G - Girls " " " " " " " " " "
b - Boys of school w, " " " " low-status neighborhood
g - Girls " " " " " " " " " "

grades, but we can hardly generalize about it with confidence. Certainly we know it will not appear in the average results for every school, because it fails to do so here.

2. Consistency between sessions within a series

Inspection of individual scores in different sessions at schools where each child took part in a series of sessions readily shows that there is some consistency of individual scores. Evaluating possible changes in this consistency from grade to grade is not easy with our data. Ideally, we need an instance where children of all grades saw the same numbers of slides at a session, and where absences were few enough so that exactly the same children can be compared on a number of sessions. Only one school comes close to meeting these specifications. Here Grades 2 through 8 were alike with respect to the pairs they were shown at each session for seven of their sessions, with only a minor exception for Grades 2 and 3. At each of these sessions either 90 or 100 pairs were shown; on one occasion Grades 2 and 3 saw an extra 10 pairs, a difference too small to have an appreciable effect.

For this school, then, we have calculated for each grade the average of the 21 correlations between sessions. In calculating the correlations we put boys and girls together; this was desirable because of the small numbers left when we dealt only with children present at all of these sessions, and it was justified by the absence of large and consistent differences between the sexes in mean score. The resulting information about stability of individual position is presented in Figure 1.6 in the graph for School x from Grade 2 through Grade 8. Clearly there is decided stability at all grade levels. For each grade every one of the 21 correlation coefficients which were averaged to obtain the entry in this figure is positive; there are no negative ones at all. It seems safe to infer also an increase in stability from lower to higher grades. A pattern of increase which is fairly regular for Grades 2, 3, 4, 7, and 8 is, however, disrupted by Grades 5 and 6 which show the greatest and the least stability of all.

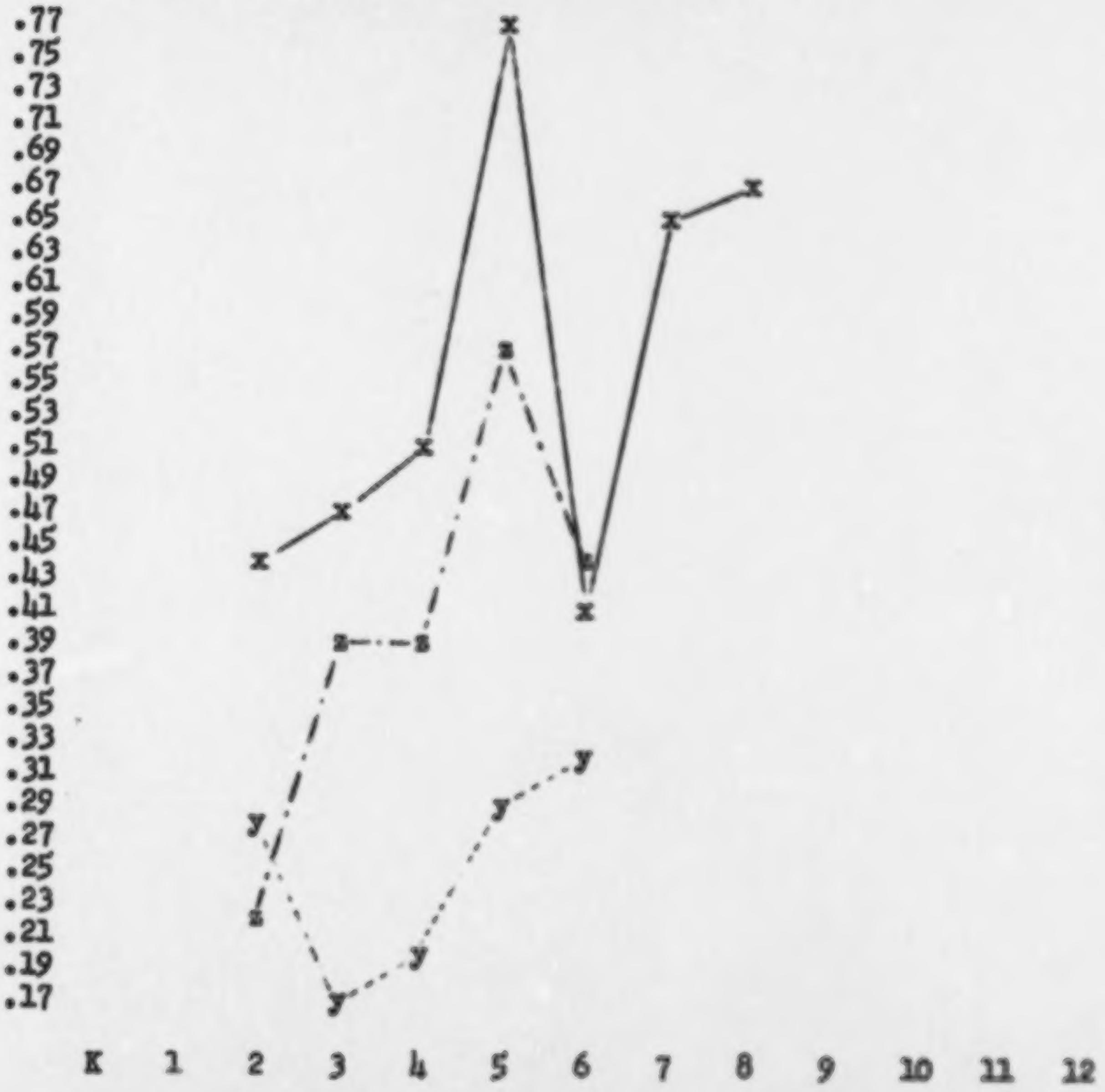
Because of the irregularity of pattern in our most adequate data we have supplemented them with more fragmentary evidence from two additional schools. Here, in order to have sufficient numbers of cases, we have used all children who were present for at least two of the sessions. The impression of a rise in consistency during the elementary-school years is confirmed, even though only Grades 2 through 6 are involved. And again there is some consistency throughout although for sime single grades the evidence may not be statistically significant. (Statistical significance is not easily assessed here where we are dealing with a mean of correlations which are partially interdependent.)

3. Consistency of individual response under changed conditions

In one suburb, elementary-school children were used as subjects twice at an interval of a year, with different instructions.

Figure 1.6
Mean Correlation Between Individuals' Scores
in Different Sessions in a Series

(Each entry shows the mean correlation between individuals' scores in different sessions in a series for a particular grade and school. Only those sessions were used in which 90 to 110 pairs were shown; the number of such sessions for a given grade varies from 5 to 8. To avoid small N, boys and girls have been grouped together.)



Number of Subjects (exact for School x, mean for y and z):

x	13	14	31	21	19	23	22
y	28	24	36	18	21		
z	18	23	17	39	42		

Key:
x = Boys and girls of a city elementary school, high-status neighborhood
y = " " " " " " " " low-status "
z = " " " " " " " " high-status "

As already indicated, in the first year's testing they were asked to make an esthetic judgment; in the second year, a personal preference was requested, the tester was a different person, and a majority of the pairs were different. (Only Grades 2 through 5 of the second year could be used here. The measurements obtained the previous year on kindergarteners were too fragmentary, and the 5th grade--the second year's 6th grade--had been subjected to a training procedure which made their later scores inappropriate for the present use.)

When the preferences and judgments were scored for agreement with expert judgment, some evidence of stability was found at all grade levels. Identifying children by their grade level the second year, we find that for Grades 2, 3, 4, and 5, respectively, first-year judgment score was correlated with second-year preference score to the extent indicated by coefficients of +.39, +.16, +.36, and +.25 for boys and +.37, +.52, +.43, and +.32 for girls. With N's varying from 25 to 54, each of these coefficients is significantly different from zero at least at the 5% level by a one-tailed test, except that for 3rd-grade boys. There is no doubt of some stability of individual score under these changed conditions and over an interval of a year. These figures, however, carry no suggestion of any regular change in amount of stability with increasing grade level.

The children in one of these grades, the 4th, were the sole subjects who, after training in the recognition of what experts consider to be good art, were asked to indicate at their final session first their estimate of expert opinion and then their personal preference in response to the same pairs. Their responses here provide another opportunity to measure the stability of individual position under changed conditions. These two measures, obtained in the same session but with different instructions, showed a correlation of +.20 for 61 boys and +.36 for 39 girls. The correlations are low but suggest some stability even in a situation which invited and obtained a good deal of change in response from one to the other condition.

4. Correlation between individuals of similar background

If the individual's tendency to agree or disagree with experts has some stability, this characteristic is likely to be a product, in part, of genetic and environmental influences very similar to those operating on his siblings. The resemblance among siblings in this tendency provides, therefore, another means of testing whether stability of the tendency changes with grade level.

We made the test with the elementary-school children of the two suburbs in which we showed our pairs to the entire school population. To see whether resemblance of siblings changes with grade level, we have calculated the correlation between siblings in each group of three successive grades. For 53 pairs of siblings located in Grades 1-3 there is no indication of any resemblance;

the coefficient is actually slightly below zero (-.07). For 55 pairs of siblings located in Grades 2-4 the correlation is +.26, which by a one-tailed test is significant at the 5% level. For 69 pairs in Grades 3-5 it rises to +.38, and for 56 pairs in Grades 4-6 to +.43. Each of these last two coefficients is significant at the .005 level. Here then is a strong suggestion of increased stability through the elementary-school years. Either the individual is becoming more stable so that the true similarity between him and his sibling is more nearly directly represented in their scores, or else he is increasingly influenced by factors operating also upon his siblings rather than by idiosyncratic factors. The former interpretation seems the more likely one.

These several sources of information on stability of individual differences do not, then, give perfectly consistent results. In the secondary years the only source available, the alpha coefficient for within-session consistency, shows a fairly regular pattern of increased stability with increased age. For the elementary-school years, the alpha coefficient shows more variable results, and the measure of agreement between preference and judgment scores yields no suggestion of regular change with age. Both the measure of inter-session stability, however, and the correlation between siblings clearly show increases during these years. There is some evidence, then, of increased stability during elementary-school years, but it does not appear in all schools nor in all measures.

GENERAL CHARACTER OF THE INDIVIDUAL DIFFERENCES

We have seen that response to the pairs we have used, scored for agreement with esthetic judgment by experts, yields a measure which at all grade levels has some stability as a characteristic of the individual. What does variation on this measure mean? In a study of college students (Child, 1965) such a measure was characterized as a measure of esthetic sensitivity, and its correlates were consistent with this labeling. Distribution of scores among the college students, however, was radically different from that among elementary-school pupils in the present study. Many college students had scores close to the 50% agreement which would be expected from an absence of all systematic relation to expert judgment. Those who differed appreciably from the 50% differed in the upward direction in almost every case; that is, they tended consistently to agree with experts.

Some children in the elementary schools, too, have scores close to the 50% level. Most of those who differ appreciably from this level, however, differ in the downward direction; that is, they tend to reject systematically the work in each pair which the experts consider to be the better work of art. At one elementary school in which children participated in a series of sessions, not one child had scores consistently above 50%. An occasional high score was balanced by the same child's scoring low at other times. For instance, a child who once scored 62% dropped the next time to 39% and usually had scores close to 50%. The highest scorers in such a population therefore may be those who are responding at random (in the sense of responding entirely without relation to features correlated in either direction with experts' judgment of the works). It is thus not certain that what is being measured is esthetic sensitivity, nor that what is being measured will be directly predictive of esthetic sensitivity in the same child at a later time. The correct prediction might even be inverse. Perhaps the poorer work of art from the expert's point of view is generally the one a young child is better able to understand. Thus a child who has the potentiality of high esthetic sensitivity may exhibit this potentiality by rejecting the work the adult expert esteems and by admiring the one that at his age he can truly understand.

The elementary-school children who by scoring about 50% agreement are among the highest of their class on this measure may, however, be expressing their actual or potential esthetic sensitivity. It is possible that they are on some pairs subject to the influences which cause their agemates to disagree with the experts but on other pairs are able to go beyond their age in sharing the appreciation of the experts, their score being a resultant of these opposing forces. The distribution of scores cannot in itself tell us whether this is the case or whether these scores result from random response akin to tossing a coin.

Subjects who score consistently above 50% may be said with more confidence to be exhibiting esthetic sensitivity. (The difficulty that a person may get a high score because he has learned to discriminate between what experts consider better and poorer, without truly being esthetically sensitive, is a separate problem but is not one peculiar to the data on children. It is inherent in any attempt to assess esthetic sensitivity by performance measures alone without inquiry into the internal processes mediating the performance.) Likewise, those who consistently score below 50% may confidently be said to be genuinely disagreeing with the choice of experts. It is useful therefore to have some standard for consistency of deviation from 50% and to see how many subjects at various grade levels meet the standard.

Data from the secondary schools used in the final study may be easily considered in this way. Every student tested saw the same number of pairs--130--at a single session. (At one school, one session included only 79 pairs because of projector failure; we have omitted that session from consideration here. Also, some pupils attended more than one session; for present purposes we have considered only the first session attended.) On the hypothesis of random choice, the expected average score would be agreement with expert choice on 65 out of the 130 pairs. By applying the formula for the standard error of such a theoretically expected value ($\sigma = \sqrt{Npq}$) and consulting a table of the normal curve we find that on the hypothesis of random choice a score as high as 79 would be expected in only about 1% of the pupils. The same is true for a score as low as 51. To take a less extreme standard, a score as high as 75 would be expected in only about 5% of the pupils and so would a score as low as 55. These are convenient standards to use in considering how many pupils give, in their performance in a single session, definite evidence of a tendency to agree or to disagree with expert choice. The results are presented in Table 1.2.

At every grade from 7 through 12 the variation is all the way from scores indicating disagreement to scores indicating agreement. Whether one attends to the 5% or the 1% standard, the evidence that many pupils disagree with expert choice is overwhelming at every grade level. In the 7th grade almost half of them have scores at or below the criterion level of 55 agreements out of 130. At the other extreme, there are in every grade some pupils whose scores reach or surpass the 1% criterion of tendency to agree with experts. For the lower grades the number who reach the 5% criterion level for agreement is very small. In all grades the number who give significant evidence of agreeing is smaller than the number who give significant evidence of disagreeing.

The changes from grade to grade are fairly regular. The percentages disagreeing go down from one grade to the next higher without exception, for each of the two criteria. The percentages agreeing rise with advancing grade with a regularity disturbed only by an excess in the 10th grade.

We are certainly justified in concluding, then, for the upper grades, that high scores represent a real tendency to make choices which agree with those of experts, and that low scores represent a real tendency to make choices which disagree. These data alone do not indicate whether a continuum exists here, whether scores around the 50% point show some real agreement with experts or just random responding. The elementary-school results, even though they are not so neat, need to be considered for possible bearing on this issue.

The meaning of individual differences in the elementary school cannot be approached in so simple a manner because of the great variation in number of pairs seen at a session and number of sessions attended. We have searched first for children who had averages of at least 50% agreement through all their preferences. For each of the four elementary schools used in the final study we had lists of scores, session by session, for all pupils who were present at least for the initial and final testing sessions (and usually for a number of sessions between). Most of them saw several hundred pairs. For two entire schools, the two in neighborhoods of low social status, not a single child was found to

Table 1.2

Percent of secondary-school pupils with single-session scores which provide significant evidence that their preferences agree or disagree with expert choice

	Grade (and number of pupils on whom percentage is based)					
	7 (N=370)	8 (N=339)	9 (N=746)	10 (N=623)	11 (N=595)	12 (N=676)
Agreement by 1% criterion (score of 79 or above)	1.3%	2.6%	2.0%	3.9%	3.2%	6.1%
Agreement by 5% criterion (score of 75 or above)	1.6%	3.5%	3.7%	6.7%	5.7%	10.0%
Disagreement by 5% criterion (score of 55 or below)	48.5%	43.0%	41.5%	37.0%	31.8%	28.8%
Disagreement by 1% criterion (score of 51 or below)	27.6%	25.1%	24.0%	21.4%	15.0%	14.7%

average as much as 50% agreement with experts, out of 169 in one school and 114 in the other. This indicates conclusively that the children with scores close to 50% were not responding entirely at random, for such responses should lead to scores a little above 50% as often as to scores a little below. The absence of completely random response increases somewhat the probability that scores close to 50% are a blend of real preference for the "better" work in some pairs and for the "worse" work in others rather than a blend of preference for the worse work in some pairs and random response to others.

In Grades 1 through 6 of two elementary schools in neighborhoods of higher status, 8 children altogether (out of 331) had averages of 50% or more agreement. These children were distributed as follows: In the 3rd grade and below, none. In 4th grade, one girl with an average of 54% (439 agreements in 810 pairs) and one with 62% (554 agreements in 890 pairs). In the 5th grade, two boys with averages of 62% (344 agreements in 550 pairs) and 64.5% (516 in 800) and one girl with an average of 55% (486 in 890). In the 6th grade, three girls with averages of 51% (283 agreements in 550), 53% (290 in 550), and 55% (301 agreements in 550). In the elementary school which included 7th and 8th grades there was one additional high scorer in each of those grades--both boys, with averages of 61% (540 agreements in 890 pairs) and 71% (634 in 890).

Of these 8 high scorers, the lowest (with scores of 51% and 53%) might be responding at random so far as can be judged by a statistical test. The other 6, however, all depart from 50% enough to provide statistically significant evidence (at least at the 2% level and generally a much better level) of consistent tendency to prefer the work judged better by experts.

These findings, including the fact that few children score just slightly above 50%, further confirm the impression from the secondary-school results that random response is not an important element, that the subjects are truly responding to the pairs of pictures. It seems probable, therefore, that in general we are dealing with a genuine continuum, that scores relatively high in a given grade yet below 50% reflect some tendency to share the preferences of experts rather than to respond at random.

CORRELATES OF INDIVIDUAL DIFFERENCES

In previous research on college students, esthetic judgment and esthetic preference have been found to be correlated with several personality variables in a direction interesting for theoretical views about why people seek and enjoy art. Summarizing the character of the variables found to be positively related to esthetic preference or judgment (that is, extent of agreement with experts in responding to pairs such as are used here), Child (1965) concludes:

> "The positive ends of these variables, taken together, suggest a person of actively inquiring mind, seeking out experience that may be challenging because of complexity or novelty, ever alert to the potential experiences offered by stimuli not already in the focus of attention, interested in understanding each experience thoroughly and for its own sake rather than contemplating it superficially and promptly filing it away in a category, and able to do all this with respect to the world inside himself as well as the world outside."

In the present study we hoped to be able to determine whether similar correlations would be confirmed in the more diversified population of an entire town as represented by its secondary-school students. The college population is selected in a variety of ways which could conceivably create correlations not to be found elsewhere. The correlations would then be of very slight interest, applying only to a limited population; or perhaps of no interest, being an artifact of selection. Even though some of the potential public secondary-school students in the town were not available because they had dropped out of school, and others because they were enrolled in private schools, the population available was still much more representative of an entire community than was that of the elementary schools we were using. The secondary schools had the further advantage that research techniques previously used with college students could be more easily adapted for them than for elementary schools.

We conducted this part of the research in one of the two towns in which we studied esthetic preference in the secondary schools. We were able to use only limited techniques and a limited number of pupils, as it was possible to explore personality variables only with the consent of the student and of his parents. For each grade from 7 through 12 we picked the three highest-scoring boys and the three highest-scoring girls. Their names were submitted to the school guidance staff along with the names of 10 or 12 of the lowest scorers of each sex and grade. A member of the guidance staff then selected from the latter pool the individual closest to each of the high scorers in general academic standing, considering both aptitude and achievement scores. This matching was done to control the difference in general academic standing which might well accompany the difference between high and low scorers, so that it could neither drown out nor produce personality differences.

From the parents of those originally selected in this way, permission was requested by letter (with telephone follow-up if needed) to interview their child if the child was also willing. Permission was refused for one of the high scorers and five of the low scorers--in at least two instances at the initiative of the child. Four others could not be interviewed for other reasons (difficulty in scheduling, or transfer to another school).

Substitutes were chosen for these ten so as to preserve the pattern of matching.

The interview consisted partly of an oral inquiry into reasons for preference; this was part of another research program which will be reported on later. The rest was a personality questionnaire which the student filled out, made up of items drawn from the questionnaires previously used with college students but in many instances re-worded to make them more understandable and more relevant to children as young as 7th-graders. This questionnaire is reproduced in Appendix B.

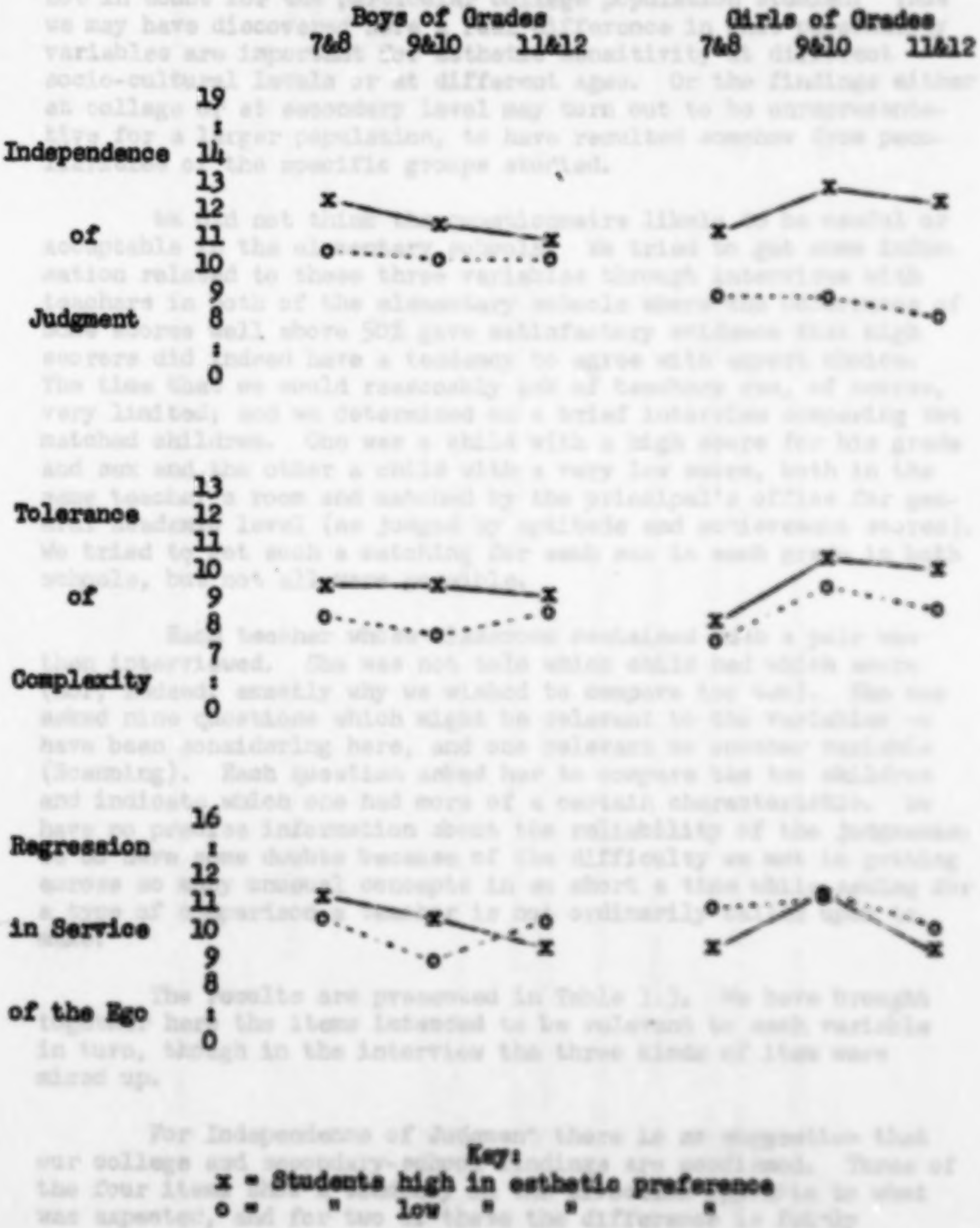
The questionnaire measured three variables which had most consistently shown a relation to esthetic judgment and esthetic preference in the prior research on college students: (1) Independence of Judgment, a scale derived from Barron's measure by this name (Barron, 1953) but here represented by 19 items of which 12 had been altered for use with younger subjects; (2) Tolerance of Complexity, a scale based on some parts of the F-Test (Adorno et al., 1950), a scale described in previous research by Child (1965), here represented by 13 items of which 11 were altered; (3) Regression in the Service of the Ego, a questionnaire developed by David Singer and represented here by 16 items, all of which were altered. Some of the alterations were very slight; a few involved complete re-wording. These scales would not be very satisfactory for drawing any conclusion about an individual, for the internal consistency is not very high. The alpha coefficient for the 36 high scorers and for the 36 low scorers in turn is for Independence of Judgment .45 and .39; for Tolerance of Complexity .52 and .28; and for Regression in the Service of the Ego .53 and .43. These values for internal consistency are high enough to give some hope that the scales could be useful in discriminating among groups.

The results are given in Figure 1.7. In preparing the graphs we have pooled each pair of adjacent grades so that each point could be based on six subjects rather than three; in doing analyses of variance to determine the significance of findings, we have kept each grade separate.

For two of the personality variables, Independence of Judgment and Tolerance of Complexity, there are consistent differences between high and low scorers in the same direction found in the college studies. For Independence of Judgment the over-all difference is significant at the .001 level (F of 17.3 with 1 and 46 degrees of freedom); for Tolerance of Complexity it is significant at the .01 level (F of 6.2 with 1 and 46 degrees of freedom, one-tailed test). Only one interaction of these measures with sex or grade even approaches being significant; it is the tendency for Independence of Judgment to distinguish between high and low scorers more among girls than among boys, which reaches the 10% level of significance but not the 5% (F of 3.2 with 1 and 46 degrees of freedom, two-tailed test). For these two variables, then, the

Figure 1.7
Personality Questionnaire Scores: Comparison of Secondary-School Students High and Low in Esthetic Preference

(Each entry is the mean score of 6 students.)



college results are confirmed for a more heterogeneous population at a lower average intellectual level, and for both sexes.

For the third variable, Regression in the Service of the Ego, there are no consistent findings, and the college results are not confirmed. The college results were so stable that they are not in doubt for the particular college population studied. Thus we may have discovered here a real difference in what personality variables are important for esthetic sensitivity at different socio-cultural levels or at different ages. Or the findings either at college or at secondary level may turn out to be unrepresentative for a larger population, to have resulted somehow from peculiarities of the specific groups studied.

We did not think the questionnaire likely to be useful or acceptable in the elementary schools. We tried to get some information related to these three variables through interviews with teachers in both of the elementary schools where the occurrence of some scores well above 50% gave satisfactory evidence that high scorers did indeed have a tendency to agree with expert choice. The time that we could reasonably ask of teachers was, of course, very limited; and we determined on a brief interview comparing two matched children. One was a child with a high score for his grade and sex and the other a child with a very low score, both in the same teacher's room and matched by the principal's office for general academic level (as judged by aptitude and achievement scores). We tried to get such a matching for each sex in each grade in both schools, but not all were possible.

Each teacher whose classroom contained such a pair was then interviewed. She was not told which child had which score (nor, indeed, exactly why we wished to compare the two). She was asked nine questions which might be relevant to the variables we have been considering here, and one relevant to another variable (Scanning). Each question asked her to compare the two children and indicate which one had more of a certain characteristic. We have no precise information about the reliability of the judgments; we do have some doubts because of the difficulty we met in getting across so many unusual concepts in so short a time while asking for a type of comparison a teacher is not ordinarily called upon to make.

The results are presented in Table 1.3. We have brought together here the items intended to be relevant to each variable in turn, though in the interview the three kinds of item were mixed up.

For Independence of Judgment there is no suggestion that our college and secondary-school findings are confirmed. Three of the four items show a tendency in the direction opposite to what was expected, and for two of these the difference is fairly

Table 1.)

Comparison of Low and High Scorers (in Esthetic Preference) by Teacher Interview in Two Elementary Schools

Variable and Question	No. of Pairs of Children from which Teacher Answers with Name of	
	Low Scorer	High Scorer
INDEPENDENCE OF JUDGMENT Positive items (child named would be judged more independent):		
Which of these two in your opinion is more inclined to form opinions for himself, to reach conclusions of his own?	9	7
Which is more adventuresome in activities and ideas?	8	11
Negative items (child named would be judged less independent):		
Which is more inclined to be uncomfortable if he has to handle an assignment or other situation without specific instructions or directions?	6	15
Which needs more to know what others are doing before he decides what he will do?	6	12

Table 1.3 (cont.)

TOLERANCE OF COMPLEXITY (all items positive):		
Which is more likely to be intrigued if he finds that something he's studying is complicated rather than simple?	12	7
Which do you think has less need for routine and enjoys more change and variety in activities and points of view?	11	9
Which is more likely to want to look at something from different points of view rather than a single point of view?	10	11
REGRESSION IN THE SERVICE OF THE EGO		
Positive item (child named more able to regress):		
Which do you think is more of a daydreamer, more apt to create an imaginative life for himself?	12	11
Negative item (child named less able to regress):		
Which seems more to need always to try to act his own age or older?	7	13
SCANNING (positive item):		
Which would you think has more peripheral awareness, is more likely to notice many things at once?	2	14

sizable. For Tolerance of Complexity, two out of the three items show a tendency in the direction opposite to what was expected, and one of these is the only difference of any magnitude here (12 judgments in one direction as against 7 in the other). For Regression in the Service of the Ego, one item shows almost no difference while the other shows a difference of 13 to 7 in the direction opposite to prediction. One item on Scanning was included. This variable had been positively related to esthetic sensitivity in the college study but was not included in the secondary-school questionnaire. Here it shows the largest difference of any item in the teacher questionnaire, and the difference is in the same direction as the college findings.

Assessment of statistical significance is difficult here since different people are involved for different items (the children having been judged equal, or the item inapplicable, for varying pairs of children from one item to another). The method, moreover, is too uncertain in meaning to justify any firm interpretation. We can safely conclude only that we have no support (except for the one item on Scanning) for extending our college and secondary-school findings to the elementary-school years, and that possibly personality variables may be very differently related to esthetic preference scores in these earlier years. If the relation is different, the high scorers of this period may well not be the high scorers in the same group some years later. This it may be possible to test in a follow-up.

We have some information on another correlate of esthetic preference: socio-economic status. A comparison of the average scores in the several elementary schools, as indicated earlier in this chapter, shows that esthetic preference averages higher in the schools drawing from neighborhoods averaging higher in status. The two schools from lower-status neighborhoods yielded no scores above 50% agreement with experts; the two schools from higher-status neighborhoods yielded eight. (A search of our records for children present at only a few sessions in the lower-status schools who might have averaged significantly above 50% yielded one case, a 5th-grade boy who had 90 agreements with experts out of 150 pairs.) Nothing has been said of such differences in the secondary schools because the several schools used do not draw on populations conspicuously different in distribution of socio-economic status. It is possible to consider status variations within a given school or school system, and that is what we wish to do here.

For the high and low scorers selected for interview, we considered two indices of social status: location of residence, and father's occupation as listed in a city directory. For each of these indices the difference between the 36 high scorers and the 36 low scorers is in the direction that the elementary-school results would lead one to expect. The average family socio-economic status of the high scorers exceeds that of the low scorers, more clearly so for occupation than for neighborhood; but there is a great deal of overlap. Children of physicians and of business executives are found in both groups, as are children of men in working-class occupations. Overlap is well indicated by the fact that of the 5 pairs of siblings that happened to emerge among our 72 interviewees, one consisted of a high scorer and a low scorer.

Though the relation, then, is far from perfect, the background factors associated with socio-economic status are clearly correlated with esthetic preference. Whether the influence this suggests is independent of the personality variables we have found to be also correlated with esthetic preference cannot be determined from the data of this study.

SUMMARY AND DISCUSSION

We have presented, to children in elementary and secondary schools, a great variety of paired reproductions of visual art. Each pair consists of two works of similar character but of different esthetic value according to most experts. Some children have been asked to judge which work in each pair is better or would be considered better by experts; other children--most of those participating in this study--have been asked to express a personal preference for one of the works in each pair. All their responses have been scored for amount of agreement with expert judgment. The measure so obtained is called esthetic judgment or, according to which instructions were given, esthetic preference. Both measures have been obtained on some elementary-school children, and the two agree rather closely. Among college students, esthetic judgment averages higher than esthetic preference, and this may well be the case with secondary-school pupils, but no data are available adequate to test the question. (The high-school students tested for esthetic judgment did score decidedly higher than those tested for esthetic preference, very probably because of the instructions. Since different communities were represented, however, we cannot be confident in this interpretation.)

If choices had no consistent relation to expert judgment, the score should average about 50%. We found that in the primary grades there is a systematic tendency to disagree with expert choice since the score averages around or a little below 40%. In the secondary grades the average score increases with grade, reaching in the 12th grade a value close to 50% and in one instance well above this. Some individuals have scores so high as to give unmistakable evidence of consistent tendency to agree with experts. A review of relevant evidence suggests that the scores near 50% do not generally represent random response, but rather a real tendency to agree with experts on some pairs while on other pairs making choices more typical of younger ages.

In the earliest years covered, there is some evidence of a decline in average score with advancing grade. This phenomenon has been noted before (see, for example, Bulley, 1934) and has been interpreted as indicating that a natural esthetic sensitivity of the young child is progressively corrupted by social influences. The present evidence argues for another interpretation: that the response of young children to complex works of art is at first chaotic because of lack of attention or perceptual or motor skills, and that as these deficiencies are eliminated the children gradually move toward a decided tendency to prefer works which experts consider to be relatively poor. For one thing, the early decline is in our data not very large or perfectly consistent, and this may be attributed to the fact that we took care to eliminate all papers on which responses had been made mechanically or by position--that is, randomly with respect to the pictures being shown. Another point is that the decline is greatest and longest-continued in the schools drawing from low socio-economic levels, where young children's inattention and lack of elementary visual and manual skills were most conspicuous. Thus for response to actual works of art capable of appealing to mature adults, we believe the idea of an infantile sensitivity from which the child falls away is probably mistaken. Note, however, that our exploration has not extended to the pre-school years where such a falling-away may occur but could not be detected by our procedures which are suited only to the disciplined school child. It also remains possible that an initial sensitivity and subsequent decline might characterize children's responsiveness to works specially capable of being adequately understood by the very young.

The sexes show some tendency to differ in one direction in the elementary grades and in the opposite direction in the high secondary grades. Girls tend to agree with experts less than boys in the early years and more than boys in the later years. The girls are thus exhibiting more consistently than boys whatever response is especially characteristic of their age. The difference may be sufficiently accounted for by supposing that the girls, on the whole, take the task more seriously, attend more consistently, and respond with more genuineness; that they are, in short, more obedient or deferent to the wishes of the adults who are directing their activities in school. However, such a sex difference might be found even in a more spontaneous situation. Girls may be on the whole more attentive than boys to external stimuli and thus more likely to show any preferential tendency characterizing the appeal stimuli make to children of a given age who look at them carefully.

Personality correlates of esthetic preference were investigated at both academic levels. In the elementary schools, teacher interviews were used. Results were negative, and we are not able to draw any definite conclusion since the method is of very doubtful value. In the secondary schools, 7th through 12th grades, a questionnaire modified from one previously used with college students was given to pupils scoring high or low on esthetic preference. The high and low scorers were matched on general academic aptitude and performance. The high scorers--those whose preferences tended to agree with expert judgment--differed from the low-scorers in the direction of greater independence of judgment and greater tolerance of complexity. These results confirm previous findings with college students, extending them to a younger and socially more heterogeneous population and to females as well as males. On a questionnaire measure of regression in the service of the ego, however, the college finding of a relation to esthetic preference was not confirmed. In part, then, agreement with experts is found here, as among college students, to go with active, inquiring, independent modes of thought rather than with conformity and need to simplify by classifying or labeling.

CHAPTER 2

TRAINING CHILDREN TO RECOGNIZE WHAT EXPERTS CONSIDER BETTER AND POORER

Training experiments have previously been done with selected college students whose esthetic judgments had shown no tendency to agree with those of experts. After guessing which of two similar works of art is considered the better by experts, they were in these experiments immediately informed whether their guess was right or wrong. In this situation, the students improved very substantially the accuracy of their guessing (Child, 1962). They learned to discriminate between the works experts consider better and poorer--far from perfectly, and no better than some of their fellows, not participants in the training, already did spontaneously in making esthetic judgments of their own--but much better than they could before the training. Interviews with college subjects after this training suggest that the newly acquired discrimination depends partly on features of the pictures which the experts would consider relevant to their judgments and partly on features which happen to be correlated with these but are not so directly relevant to expert judgment.

Some light might be thrown on esthetic judgment by determining whether comparable discrimination can be established in people at a lower level of intellectual development. We report here an investigation having that purpose, concerned with children in elementary and secondary schools.

PROCEDURES FOR TRAINING

These experiments were conducted in groups of approximately 20 to 150 children. Elementary-school pupils participating were the entire 4th, 5th, and 6th grades of the public school of the suburb of highest socio-economic status mentioned in Chapter 1 of this report. Secondary-school students participating were portions of the 7th, 8th, 9th, and 10th grades in the regional secondary schools of the three-town region of which that suburb is a part. Sessions were conducted by members of the research team, assisted by school personnel only in discipline and advance arrangements. Sessions with the 7th and 8th grades were conducted by a male university professor of psychology. The others were conducted by women research assistants experienced in handling children: one led the 10th, 9th, 6th, and 5th grades; the other, the 4th.

The 9th and 10th grades from the regional high school were the smallest groups, 20 and 25 students classified by the school for curricular purposes as Fast Learners. Since only these students, highly selected on academic grounds, were available as high-school subjects, they must not be thought of as representative of their grade level. For these two special groups, training periods were held in small classrooms separately for each grade. The 7th- and 8th-graders participating comprised homerooms selected by the school administration, presumably representing an approximately random sampling of these grades. The children from one junior-high grade--120 at most--were assembled in the auditorium-gymnasium or in the cafeteria of the school. In the elementary school, the entire population of grades 4, 5, and 6 participated, meeting by grades (110 to 150 children) in the auditorium-gymnasium.

The experiment was divided into nine parts; the first and ninth may be described as testing periods, the second through eighth were devoted to training. For some grades each of these parts represented a separate session conducted at approximately one-week intervals. For other grades some parts of the training had to be combined, two parts to a single session. The general plan for the experiment was devised before it was inaugurated, but changes had to be made to fit the varying schedules of the schools and to increase chances that children at various levels would understand and be interested.

In the first part students were shown from 60 to 90 pairs of slides and were asked to indicate on a prepared form which in each pair they judged art experts would consider the better. Art experts were described as people greatly interested in, and knowledgeable about art who, although possibly having many different reasons for making selections between good and poor art, frequently are guided by answers to such basic questions as these: Which is more interesting? Which will hold my interest over a longer period of time? Which is less boring? Which could I live with longer? A sample of these instructions used in the first part of the experiment has been presented in Chapter 1. The results obtained in the first part alone are among the results surveyed in that chapter.

For the second through eighth parts of the experiment a prepared script was used although it was not adhered to verbatim. (One version of both the introduction and script is given in full in Appendix A.) At the beginning of the first training session the conductor remarked generally that art is more than a reproduction or photograph; that the artist tries to comment on what he is doing or showing; that an artist feels something about what he is doing and tries to make the observer feel or think something about his creation. Each of parts 2 through 8 was built around a "principle" of art. As the 20 pairs selected to illustrate the principle appeared, the children marked on their mimeographed forms which work in each pair they believed art experts would consider the better. The conductor then discussed the pair, pointing out which in fact experts have preferred and describing some of their probable reasons. Emphasis was placed on the particular principle around which that part was built; the pairs had, of course, been so chosen that this emphasis would seem appropriate. Each part concluded with a test of the lesson; in 10 pairs of slides shown at 15-second intervals the children checked on their forms what they believed would be the experts' choices. The test pairs, too, had been selected so that application of the principle discussed in that part would lead to correct identification of the pictures experts consider better. At each meeting's end, a mimeographed summary of the principles covered to date was distributed.

Presentation of principles and discussion of reasons for experts' judgment make this training procedure very different from that used in the earlier experiment with college students. The change seemed necessary if the experiment were to be acceptable as an educational experience which could justifiably occupy some hours of children's school time. The verbalization of reasons made the experiment more like ordinary school activities than it would otherwise have been, and made it--we believe--much more attention-holding than it could have been if we had tried to conduct a silent guessing-game. Both interest and silence could be maintained with individual college students; with groups of young children both seemed threatened.

The seven principles we used for our exposition are an attempt to formulate, in a way reasonably intelligible down as far as the 4th grade, some of the ideas art critics express in talking about the relative esthetic value of different works. The principles were defined in the talks and the mimeographed handouts about as follows:

1. Selectivity: A good work of art is selective; its parts or details are chosen because they fit the purpose of the work.

2. Organization: A good work of art generally has its parts organized. Organization helps to direct attention to the main idea and to carry attention through the work in a way to make the purpose clear.

3. Consistency: A good work of art is usually organized partly by consistency among some of its parts--that is, by a similarity among them.

4. Variety: Within a generally consistent work, variety helps to create and retain interest; through its selective contrast with the more consistent parts it often helps to emphasize or make clear the main idea.

5. Aliveness: In presenting living things a good work of art usually tries to make us see their vitality or aliveness. By doing this the work of art attempts to show what the person or animal or plant really is and does not merely present its outside appearance at one instant.

6. Use of Decoration: Good decoration must suit the object. It must not "fight" with the object as a whole in line, color, textures, shapes, or forms. Good decoration must seem an essential part of the object or work of art and not look "stuck on" as an added afterthought. Good decoration does not ask attention for itself but permits the entire object or work of art to remain most important.

7. Appropriate Use of Elements: In a good work of art there is a unity or relationship between the subject matter or main feeling and the elements selected to express it. The "language" should be appropriate to what it is expressing.

In the last session the slides which had been viewed in the initial test were reshown. The children were told that they had already seen these pairs; but that now, having learned a great deal, they could study the slides with educated eyes and perhaps recognize with greater certainty which works are considered better by experts. Some spontaneous comments by children were noted as they were made. In addition, children in several grades were asked at the end of the series to write their opinions of the training they had experienced.

Seventh and 8th grades were trained first. The nine parts formed separate sessions held at weekly intervals, and the original script was given nearly verbatim.

The 9th- and 10th-grade students were next, and then the 6th grade. These three met weekly, but two parts were combined for each session after the first. The script was used with some changes; the language had been simplified, and the principle previously called "pattern" was now called "organization." The mimeographed summaries, too, had been edited to achieve greater clarity. In time which remained at the end of the last session, the final test having been completed, the children were asked to write on: 1) how interesting or uninteresting the series had been; 2) the value of the series, whether it increased interest in art or taught anything about it; 3) --a question asked only of the selected high-school students--whether it seemed important to know ideas of art experts when looking at art, and whether opinions of art experts seemed applicable at all times and in all cultures.

In the 5th grade the nine parts of the procedure formed nine separate sessions given at weekly intervals. The same slides and script as for the 6th-, 9th-, and 10th-graders were used, but to relieve the automatic quality the leader departed further from the script, still taking care to cover all the points in it. A new emphasis was given in discussing the principle of Selectivity: the leader stressed that selection meant choosing what to put in a work of art and did not necessarily mean elimination of details.

The experiment with the 4th grade also involved weekly sessions in which one part was given at each meeting. It was conducted a year later than the experiment with other grades and differed in several respects. Ninety instead of 60 pairs were used in the initial and final tests; of these only 26 were among the 60 used the previous year. In the pre-test the children were asked to indicate which work in each pair they themselves preferred, rather than the one they believed art experts would choose. (This change was not made for purposes of this experiment with the 4th grade. It was made to conform with 6th-grade procedure because uniformity of procedure throughout the school seemed desirable in case children discussed what we were doing.) No mention was made of art experts until the first training period, when the judgment of experts became the standard to try to estimate correctly, just as in the training sessions with higher grades. Most of the children now in 4th grade had participated in a testing session a year before while in 3rd; to reduce the likelihood of their still responding to the instructions given then, the sessions this year were conducted by a different person. As with the 5th grade, the leader did not read the script but referred to it as a guide. In addition, through carefully phrased questions she elicited from the group confirmation of the day's lesson. For the final test the children were first asked to indicate on their forms what they believed would be the experts' choice in each pair, now that they had learned to recognize art experts' standards. As a conclusion, 60 test pairs were reshown and the children invited to indicate on a separate form their personal preference.

TRAINING-SERIES RESULTS

These experiments with public-school children demonstrate decisively that discrimination between works considered better or poorer by experts can be generally though not universally increased, at least down through the 4th grade, by feedback training methods.

The first view of the data collected in this experiment was to see what changes occurred in individuals' scores. Only scores of those who had missed not more than 2 of the 7 training parts were used. We found that in every grade at least 79% of the students increased their agreement with experts between the pre-test and the post-test. The amount of change was impressive; for no group did it fall as low as 10 percentage points, and it reached as high as 22 percentage points. Details of these results are given grade by grade in Table 2.1.

These results do not give any clear indication of change with grade level in the effect of training. Quite probably the fact that the 4th grade reaches a lower level of discrimination than does the 5th or 6th (52% compared with 60%) is related to their lesser maturity. Less effective concentration on the task may well be what is involved rather than excessive difficulty of the discrimination required. The fact that the level of discrimination attained is lower for the 7th and 8th grades than for the 5th and 6th instead of being the same or higher may invite the interpretation that potential esthetic sensitivity is being dulled with increasing age. Since the results reported in Chapter 1 seem rather against this view, however, the fact is more probably explained as a consequence of important differences between the two

Table 2.1

Training Series: Changes in Agreement with Experts

Grade	No. of subjects	Proportion of subjects increasing agreement	Percentage agreement before training, median subject	Percentage agreement after training, median subject
9&10 (Fast Learners)	32	.88	57%	68%
8	29	.82	40%	53%
7	72	.79	40%	52%
6	90	.90	40%	62%
5	130	.92	38%	62%
4	101	.88	40%	52%

schools in procedures employed and population sampled: (1) The junior-high-school sessions were conducted by a university professor entirely inexperienced in dealing with groups of children, whereas the women conducting the elementary-school sessions were experienced, and there was probably a difference in arousal of interest; (2) The population drawn on is much more diverse in the junior-high-school grades, and conceivably this difference may affect training even though it is not reflected in the median initial score.

Our academically selected sample of 9th and 10th grades gain fewer percentage points than any other group (though the difference is large only when they are compared with the 5th and 6th). This seems obviously related to the fact that they start at a much higher level than do our other groups. In fact, the selected 9th- and 10th-graders start, on the average, at very nearly the same level at which the most effective learners of the other grades finish, and a good deal higher than the level attained by the average of the 4th, 7th, or 8th grades. This is reminiscent of the college results. Once again we find that training of this relatively superficial kind in recognizing what experts consider good or poor brings subjects to no higher a level of performance than is represented by the spontaneous esthetic judgments of some of their fellows.

The lesser learning by those who initially score higher, suggested by this contrast between the Fast Learners and the 5th- and 6th-graders, may also be looked for within our groups by determining the correlation between initial score and change in score. This was done for the 6th grade as a part of other calculations to be reported in the next paragraph, and the correlation was found to be -.79. Nothing can be made of the exact value of this coefficient, since some unknown amount of the relationship is ascribable to a statistical artifact, the regression effect. A look at individual cases suggests, however, that more is involved than the regression effect. On the final test, after training, one child scored 75% agreement, two scored 73%, and 41 of the remaining 71 had scores of 60% or above. Thus the six children with initial scores of 60% or above (60% to 73%) do not seem to have started so high that they could not theoretically have participated to some degree in the large increase in mean score (from 41% to 59%), even though their initially high scores were partly produced by sampling error. But of the six initial high scorers only two show a gain (from 60 to 63, and from 63 to 67); the others have lower scores after training than before or do not change (from 67 to 65, 73 to 70, 71 to 65, and 63 unchanged).

In considering the impact of the training on children varying in initial score, something may also be learned from the correlation of change in score with children's written comments about the training. Such comments were obtained from the 6th-graders and from the 9th- and 10th-grade Fast Learners. They were rated for positive vs. negative attitude toward the training sessions ("how interesting, or uninteresting, the sessions have been for you"), the extent to which the child felt he had learned something from them, and the extent to which he felt he had increased his knowledge of what experts consider to be good and bad in art. The child could not be influenced in his comments by any direct knowledge of his score on either the initial or the final test because it was never reported to him. He could only have been influenced by the training sessions, on which he did receive feedback, and by his consideration of the tests in the light of the training experience. For each of the three variables rated, the positive end was associated with relative lack of gain in score. This was true especially for the larger group, the 6th-graders, whose results are more stable statistically; here the positive end of each variable tends to be associated with high initial score rather than with high final score, as shown in Table 2.2. For the smaller group, the 24 9th- and 10th-grade Fast Learners, the positive end of each variable tends to be associated with both high initial score and high final score. These results would argue for the view that the initial high scorers were learning something after all, reflected in their sense of understanding and accomplishment even where not reflected in scores on the test being used.

LASTING EFFECTS OF THE TRAINING

To see whether training had any lasting effect, children who had been trained the first year as 5th-graders were asked the following year as 6th-graders to indicate their personal preferences on 90 items. Imbedded in these items were 26 pairs used the previous year as part of the initial and final tests. The agreement of these personal preferences with expert judgment was about halfway between the pre-training judgments and the post-training judgments, both measured the previous year. Where agreement of original judgment with expert standard averaged 36.0% for these 26 items, and training had raised the agreement to 57.5%, the preference a year later averaged 46.1% agreement. The preference was lower than the post-training judgment for all but two of the 26 items; on the other hand, it was lower than the pre-training judgment for only five of the 26 items (and two of these were items on which the post-training judgment also was lower than the pre-training judgment). That the change must be ascribed to the effects of training is indicated by looking at the children one grade below in the same school system, who never received any training. On these same 26 items their judgments the first year averaged 37.2% agreement with the experts; their preferences a year later averaged 36.1% agreement.

The lasting effect of training is not manifested only in response to pictures seen in the context of training. The 26

Table 2.2

Ratings of Children's Comments on Training: Relation to Initial and Final Tests and to Change (final minus initial score)

(For each combination of variables the top entry is the correlation for 75 6th-graders; the bottom entry is the correlation for 24 9th- and 10th-grade Fast Learners.)

	Initial Test	Final Test	Change
Positiveness of Attitude	.22	-.08	-.26
	.30	.36	-.11
Feeling of Learning	.35	.14	-.24
	.26	.40	-.03
Feeling of Increased Knowledge of Experts' Opinions	.37	.11	-.28
	.38	.24	-.31

pairs just referred to were indeed shown before and after training, and then shown again the following year. But this second year they were imbedded in a total of 90 pairs, and the other 64 of these had never been shown to any of the children. On these other 64 pairs the preference agreed with expert judgment, on the average, in 52% of the 6th-graders (who had been trained the previous year) and in only 45.3% of the 5th-graders (who had never been trained). The difference of 6.7% is about two-thirds as large as was found for the pairs seen in both years.

It is clear, then, that a training program such as we used has a very sizable effect, lasting at least a year, and manifesting itself despite the fact that we tried to minimize association with the earlier procedures and asked for personal preference rather than esthetic judgment. In the future there may be an opportunity to find out whether the effects are even more lasting.

CHAPTER 3

EFFECTS OF EXPOSURE TO ART

What is the effect on a person inexperienced with art when he is suddenly confronted with many works of art and asked to express a series of esthetic judgments or preferences? Two interesting possibilities suggest themselves. Careful exploration of a large number of works may gradually lead him to respond somewhat more like an expert who is highly knowledgeable about art. Or, this exploration may confirm and solidify preferences he already has; if those differ from the judgments of experts, they would come to do so more consistently. A third and less interesting possibility is that he may become bored and turn to random response, neglecting to study the pictures. Though this third outcome probably describes some individuals, we are glad to say that it seems rare enough to permit an effective search for the other possibilities.

In a previous experiment (Child, 1962), college students looked at hundreds of pairs of slides, judging which work of art in each pair was the better, and never being given any information about anyone else's judgments. No significant trend was found toward either increase or decrease in average agreement with experts; but there was a suggestion that some individuals showed such an effect. The suggestion is not marked enough to recommend investment of much time or money in pursuit of the question but does encourage taking advantage of opportunities for relevant observations made incidentally while pursuing other ends. Such an opportunity appeared in connection with research reported in Chapter 1. We wished if possible to show a large number of pairs of slides to the same children, for two major purposes: (1) to obtain reliable measures of individual differences in tendency to agree with experts (reported in Chapter 1); (2) to be able to compare children's response to individual pairs (to be reported in a later document). In some schools where we worked, no more than one or two class periods could be devoted to our program. In certain other schools, we were engaged in the training experiments described in Chapter 2, in which children made judgments and then were told about experts' judgments. But in some additional schools, exposure to many works of art through our program, without any feedback about expert judgment, was felt to have sufficient potential value for the children so that an extended series of sessions was possible. In these schools we arranged to continue sessions so long as seemed desirable and tolerable up to the maximum of showing all our pairs plus a final re-showing of some of the pairs the children had seen first.

In one school where such sessions were started, the high absence rate combined with the shortness of the series possible there made the results too fragmentary for useful study. In three schools, however, many children saw many pairs of slides, and we report here the outcome.

PROCEDURE

Basic procedures have been described in Chapter 1. It is appropriate to add here a description of what was specifically done to sustain the interest of those children who took part in a long series of sessions and to increase the educational value of the experience while not providing any information about expert opinion.

The introduction to the *first* session was calculated to suggest to the children something to do in response to the pictures in addition to formulating a preference yet without distracting them from formulating a preference. It went like this:

> You have been asked to take part in an experiment trying to discover what young people like in art. I am going to show you two pictures at one time. These pictures will be very much alike. For instance, you may see on Screen #1 a photograph of a piece of pottery, and at the same time on Screen #2 there will be a photograph of another piece of pottery. These slides will look very much alike. I want you to look very hard, count all the ways the pieces of pottery are the same, count next all the ways they are different, and then choose which one you like best when I tell you to choose. Or perhaps on Screen #1 you will see a painting of a little girl, and at the same time on Screen #2 there will be another painting of a little girl. For this pair of pictures, count out all the ways they are alike and then look for ways they are different. Then when I ask you to, please choose which you like better. Mark your choice on your paper secretly. This is NOT a test, but we are interested in the choice of each of you individually. When I say "Choose," make a circle around the number you prefer. If we are at A, and you prefer #1, please circle #1 right after the A on the sheet. If your choice is #2, make a circle around the 2. I will call out the letters as we go along so that you can keep your place.

Throughout the showing of the pairs, information was given about the character and source of the works shown. For example:

> Here we have two photographs of churches built long ago in Europe. Men who design and decorate churches are artists. Which church do you like better as a work of art?

Or:

> Here we have two rugs. People who weave are considered artists. Which artist's work do you like better here?

Or:

> Here we have two portraits of men who lived in Italy a long time ago. Which portrait do you like better?

Comments were, in general, equally applicable to the two works in a pair. They were carefully phrased to avoid suggesting that one was better than or preferable to the other.

The exact nature of the comments varied somewhat from school to school and grade to grade. Some general account of them can, however, be given. In early sessions the conductor identified portraits, oils, landscapes, abstract art, lithographs, engravings, still lifes, sculpture in the round, bas relief, types of architecture, ceramics, etc., and offered definitions that included salient characteristics. In later sessions, whenever the opportunity for review was presented by slides, the children identified by calling out, and defined when individually acknowledged by the conductor. In each session new subjects were discussed: cubism, impressionism, schools of abstract art, national qualities of art, the use and effect of light, varied aims of design in useful objects. Through class participation, the qualities of color and line, for example, were discovered. Using only questions, the leader guided the classes into seeing how much an artist can rely on line and color as his "words" to communicate. Questions were posed: "What colors would you pick from your crayon box if you were happy, if you were angry, if you were sad?" These were answered with enough unanimity so that the usefulness of saturation and hue to communicate became understandable. Class votes on a variety of lines--vertical, horizontal, diagonal, pointed, curved--as to which says, "I will not move, I am sleepy or quiet, I can run fast or hit hard, I hate you and will hurt you, I love you," helped to make clear how effectively an artist can "talk" through line. A pair of slides showing two paintings of haystacks by Monet demonstrated the effect of light on color. A pair of slides of Gothic churches served as a springboard for a small discussion of Gothic architecture. A pair of slides showing table silver illustrated the way designers style and re-style "to make things more interesting for you, perhaps more beautiful, perhaps more useful." The conductor tried at all times to avoid suggesting that art can or should be evaluated in any other way than that requested of the children--the expression of personal preference. The question was always, "In these two pictures of haystacks, which do you prefer?" or, "Which set of silver do you like here?" or, "Which Gothic church do *you* like better?"

The three schools used for the exposure series represent a wide range of socio-economic status within a city of moderate size (population of about 150,000). School A, with grades 1-8, has a student body consisting largely of children of well-educated parents including many affiliated with a college or university. School B, with grades 1-6, draws from largely middle-class, middle-income families. There is much overlap in type of population represented in these two schools, but socio-economic status would average somewhat higher in A than in B. School C, with grades 1-6, is markedly different from the other two. It was built and specially staffed ten years ago to serve a low-income housing development for families relocated by slum removal and urban redevelopment. Nearly 60% of its pupils are Negroes, where the other schools are predominantly white.

School A saw the entire 900 pairs in 9 sessions. The series was given in the basement auditorium, a room that adequately met the requirements of the experiment. After the initial session (when arrangements for an "exposure series" had not yet been negotiated), grades were divided into three groups: Group I was made up of the 6th, 7th, and 8th grades; Group II was the 4th and 5th grades; Group III was the 2nd and 3rd grades. The "test" for this school, repeated in full at the end of the series, was the 100 pairs of slides with which the series had commenced.

In School B sessions were given weekly in the auditorium, a room well adapted for this purpose. The 5th and 6th grades met at one time; the 2nd, 3rd, and 4th grades met an hour later. The first group had 5 sessions and saw 420 pairs; the second group had 9 sessions and saw 810 pairs. For both groups the test consisted of 40 pairs given at the beginning of the first session and at the end of the final session.

At School C, the series extended for 11 sessions held weekly, and all 900 pairs were shown. Sessions were held in the audio-visual room under excellent conditions. The grouping changed slightly from week to week, but generally all sections of the 2nd grade met as one group, the 3rd grades as another, the 4th grades as a third, and the 5th and 6th grades met together. Here the test consisted of 30 pairs.

RESULTS

The outcome of this exploration is completely negative. We find no evidence that exposure to paired works of art has any consistent effect on tendency for children to express preferences which agree or disagree with expert judgments of esthetic value.

The most satisfactory test of the question is provided by a comparison of pre-test with post-test. The "pre-test" simply consists of the first pairs shown at the first session. The "post-test" consists of the same pairs when shown again during the last session of the series. Average percent agreement with experts is shown, for various groups, in Table 3.1. Clearly there is no suggestion of consistent change. The reason does not lie in children's remembering and repeating their earlier choices, for there is a great deal of change; there is simply no consistency in its direction.

Table 3.1

Comparison of Test Performance (% Agreement with Experts) Before and After Exposure to Long Series of Pairs

		No. of Pairs in Test	No. of Children	Pre-Test Mean (%)	Post-Test Mean (%)	Difference between Means
School A: Grades 7,8	Boys	100	26	42.8	40.9	-1.9
	Girls	100	26	40.3	40.7	+0.4
5,6	Boys	100	24	39.6	42.0	+2.4
	Girls	100	25	43.3	41.1	-2.2
2,3,4	Boys	100	39	39.3	38.7	-0.6
	Girls	100	43	39.6	40.4	+0.8
School B: Grades 5,6	Boys	40	40	43.2	42.4	-0.8
	Girls	40	43	42.6	42.6	0.0
2,3,4	Boys	40	34	40.1	42.2	+2.1
	Girls	40	47	43.7	42.2	-1.5
School C: Grades 5,6	Boys	30	25	33.1	36.8	+3.7
	Girls	30	26	30.6	34.9	+4.3
2,3,4	Boys	29	64	37.2	38.1	+0.9
	Girls	29	51	34.2	34.0	-0.2

There is one apparent exception to this finding of small and inconsistent change from pre-test to post-test. In the 5th and 6th grades of School C, the school of decidedly lower socio-economic status than the others, both boys and girls have a higher mean on the post-test than on the pre-test. For the girls this rise has a t of 1.87, which with 25 degrees of freedom falls short of significance at the 5% level; for the boys the t is 1.32 with 24 degrees of freedom and does not approach statistical significance. In view of the fact that these two differences occur in the midst of other small and variable differences, there appears to be no basis for concluding that they are a genuine exception.

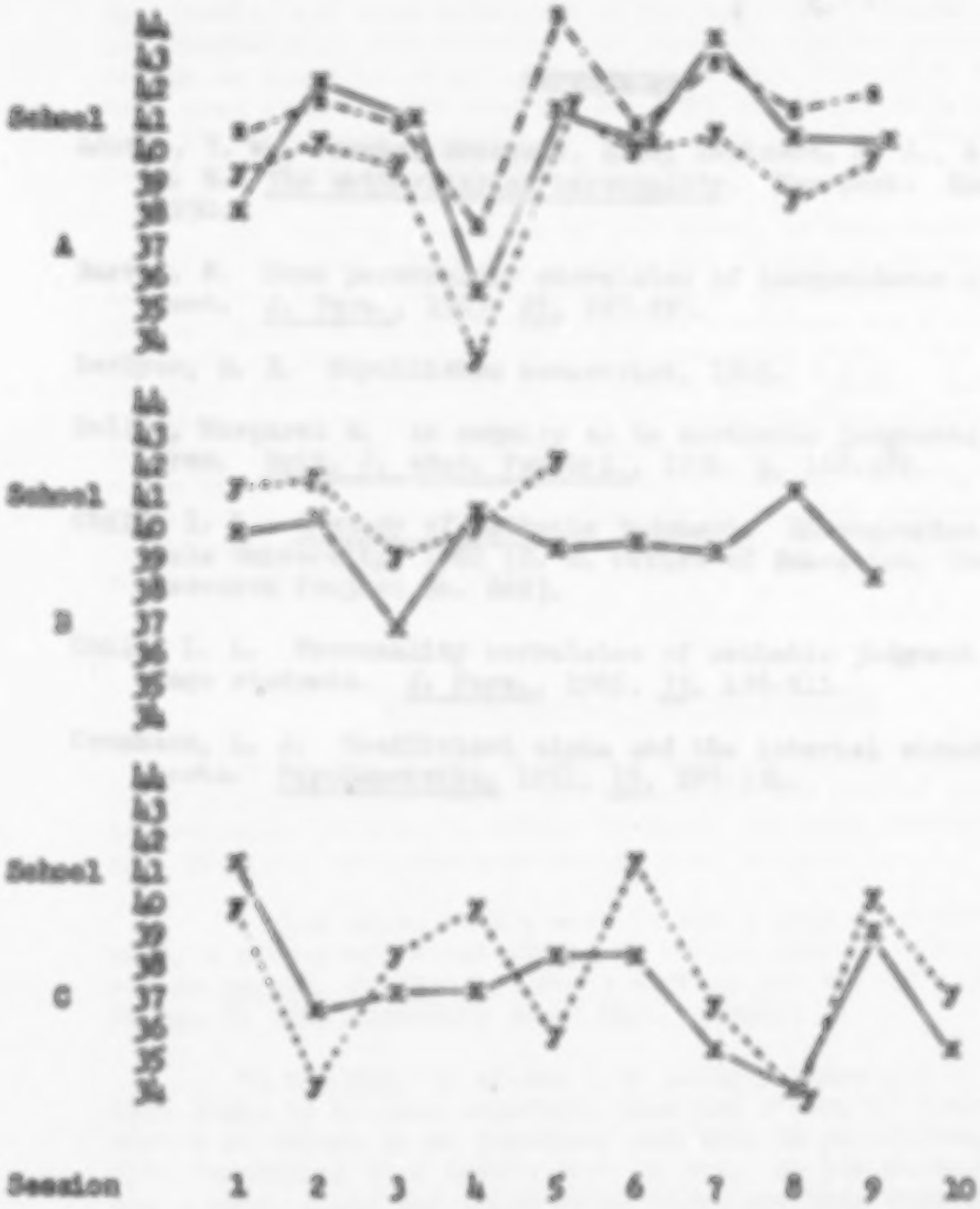
The above results were analyzed in various ways; the only evidence of significant effect was for a few individual test-pairs. In some pairs, preference for the "better" work increased after the exposure series, and in other pairs it decreased, with greater-than-chance regularity. Pairs with opposite outcomes were not obviously different; and the possible meaning of this finding will be discussed in a later report focussed on the characteristics of our stimulus pairs.

A second kind of evidence of possible change is provided by the responses to the exposure series itself. Children expressed preferences in response to a number of different pairs at each session. The percentage of agreement with experts can be plotted session by session to see whether there is any consistent change. We have less satisfactory control here for possible effects of the particular order of seeing the pairs. Within a given school all children saw the pairs in the same order; but the order was varied between schools. Schools A and B saw the pairs in approximately opposite order, and School C saw them in a still different order. Thus an apparent effect of serial position could not be ascribed to the characteristics of the pairs.

Such an analysis is presented in Figure 3.1. No over-all consistent trend appears. School C here shows some sign of a downward movement, but it is slight. School A shows some sign of an upward movement. School B seems to show no movement at all. It is possible that the differences among schools may be artifacts of the order of presentation of the slides. The very low points on the fourth session at School A and the eighth session at School C involve mostly the same pairs. However, there are no other such obvious correspondences of stimuli between high or low points in the several schools; and School B does not yield curves the opposite of those for School A as would be expected from their opposite sequence of viewing the pairs if variation in stimuli were the main influence on these curves. It is tempting, therefore, to suggest that School A shows some tendency toward increased agreement with experts. But reference back to Table 3.1 shows that this suggestion is not confirmed at all for the other measure of change, comparison of pre-test and post-test.

Figure 3.1
Agreement with Experts in Successive Sets of Pairs

(This figure is based on judgments by only those children who were present at all sessions for their grade. To have sufficient N in each group, boys and girls have been treated together. Each point is based on between 80 and 150 pairs, except that the 10th session of School C is based on only 60 pairs.)



Key:
x = Grades 2, 3, 4
y = " 5, 6
z = " 7, 8

Number of Subjects in

School A:	School B:	School C:
51	26	21
32	69	11
38		

To summarize, then: The results do not give evidence of any consistent effect of exposure to many pairs of works of art. There is neither a consistent tendency toward increased agreement with experts nor a consistent tendency toward increased disagreement with them.

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Appendix A

DESCRIPTION OF TRAINING SESSIONS

As indicated in the main body of this report, the statements made during the training sessions varied somewhat from one grade to another: some changes were made in advance to adapt to age levels, and some were made on the spot for the sake of achieving spontaneity--the prepared text was not rigidly followed, although we tried to cover each stated point. Presented here is the text used with the 6th grade. For most sessions, comments on more than 20 pairs were prepared and are given here even though only 20 pairs were usually shown in a session.

In listing the works of art shown, we have marked with an asterisk the work which the experts had judged to be the better in each pair. Where possible we have given reference to the book, journal article, or published reproduction from which our slide was made by photographing on color-reversing film. The slides are in color unless indicated as black and white (B&W). Unfortunately, a number of our slides were made by photographing clipped reproductions for which we have no record of locus of publication, and a few by photographing museum copies of prints, or original works by children or amateurs; for those we have given whatever information was possible to facilitate production of similar slides by anyone who may wish to do so.

Training Session I: Selectivity

Today and in the following sessions we will discuss some principles and ideas about art to explain why one of two pictures is generally considered better by those who have studied art. We will give you some hints on how to look at art.

A good piece of art work is not a copy of nature. If it were, a photograph would always be better than a painting. But in art we select, we choose. For a work of art not only shows something, it says something about what it shows.

In the pair of slides I am going to show you now, one picture seems to be more selective than the other, to make a better choice of things to go together; and this is an important reason for considering it a better work of art. As the pictures come on the screen, study and think about them, and then draw a circle around L or R to indicate which you think the experts would judge more selective and therefore the better work of art. We will look at slides together, learn which the experts judge the better of each pair, and, if you listen carefully, you will learn some of the reasons they might give for their choice.

1 L Vather. "Old Man."
Postcard, Fingerle & Co., Germany, #813.

R* Topolski, F. "Albert Einstein."
American Artist, 1959, 23, no. 1 (Jan.), p. 41.

There are many reasons why R is better than L in this pair, but if today we are talking only about selection of details to make the point, you can see that you don't need to include the smoke from the pipe or the fancy kind of pipe or the kind of jacket. In R we don't know what kind of jacket or what make of pipe belongs to this man. The details selected to be shown are those that help us to concentrate on the head. ["R" and "L" are brief notation for such phrases as "the right," "the painting on the right," "the one on the left," etc.]

2 L Monet. "Luncheon."
Print, Seeman, #3690.

R* Vuillard. "The Meal."
Life, 1954, Nov. 1.

Both pictures tell about a woman and a baby eating at a table. Our attention stays on that idea in R; but in L there's so much else going on that is not directly concerned with the woman and baby, we get confused about the meaning of the painting.

3 L Girardet, J. "Saragossa." (B&W)
Clipping of unknown source.

R* Goya. "The Execution." (B&W)
Clipping of unknown source.

Both of these are war scenes; but in L the buildings are shown in such detail that they seem as important as the fighting or shooting. In R, too, the choice or decision to make a sharp contrast between light and dark adds to the feeling of drama. R is better.

c-2

4 L* Giotto. "St. Francis talking to the Birds." (B&W)
Clipping of unknown source.

R Cowper, F. "St. Francis and the Birds." (B&W)
Clipping of unknown source.

Here, both pictures are of St. Francis, a religious man who loved birds. In R, we get involved with all the details of the scenery, the trees, the angels. All this is extra, unnecessary for the main idea of the picture. The halo in L tells us St. Francis is a religious man. The trees tell us he is out of doors; and the way he bends down and feeds his feathered friends, we know he loves the birds. L is better.

5 L Pendant.
Rossi, F. Italian Jeweled Arts. New York: Abrams, 1954, pl. LXXXIII.

R* Pendant.
Steingraber, E. Alter Schmuck; die Kunst des europaïschen Schmuckes. München: H. Rinn, 1956, pl. VI.

In the jewelry on R, the better one, we see only one color has been selected to go with the colorless jewels that are probably diamonds. This makes a fine contrast and helps to develop a pleasing pattern.

6 L* Unknown. "Owl in Bamboo Tree."
From a Japanese art catalogue.

R Michaëlus, H. von. "Strix."
Michaëlus, H. von. Birds of the Gauntlet. London: Hutchinson, 1952.

Here we might ask, Do we have to know the coloring of every feather on the bird to get the feeling of a bird resting on foliage? The one on L, by its selection or choice of delicate colors and textures in the bird and background, seems to express that feeling better.

7 L* Rembrandt. "Portrait of an Old Lady."
National Gallery, London. Clipping of unknown source.

R Waldmuller, G. "Frau Rosine Wieser."
German Red Cross Calendar, 1945.

Here are two old ladies. In R, we are given to feel that we should be as much interested in the fur piece and the lace as in the lady's face; but in L, selecting darkness against the light, we feel the timeless quality of old age.

8 L* Golden Gate, Freiburg Cathedral, Germany. (B&W)
International Studio, 1908, Nov.

R Left doorway, San Donnino Cathedral, Rome. (B&W)
Print, Alinari #15499.

Although there may be more detail in L, it has all been selected to carry out the feeling of an arch -- that is, a curve connecting the two sides of a doorway. R has details that take away from the shape of a doorway.

9 L Baskerville, C. "Carriage." (B&W)
Clipping of unknown source.

R* Guys. "Equipage." (B&W)
Clipping of unknown source.

Both of these pictures deal with action. The details in R were chosen to give a feeling of action. Notice the postures of the high-hatted men, the changing hues in the lady's dress, the diagonal lines of the horses' tails. The details in L do not give us a feeling of movement. In L the details haven't been selected for a reason.

10 L Bussy, A. S. "Brazilian Hangnest."
Creative Art, 1929, Mar.

R* Graves, M. "Blind Bird."
Art News, 1943, Dec. 1-14.

To show the bird alone as on the left is hardly enough, for that merely shows what a bird looks like and makes no comment. It says nothing to us, except telling us the colors and shape of this kind of bird. It does not make us feel anything. In R the selection of the dark colors, not necessarily the colors the bird or its surroundings would really have, and the position of the bird on its prey, make us feel an action in the picture.

11 L* Duccio. "Flight Into Egypt."
Carli, E. *Sienese Painting.* Greenwich, Conn.: New York Graphic Society, 1956, pl. 11.

R Di Paolo, G. "Fuga in Egitto."
Chiesa, della, A. *I Grandi Maestri Del Quattrocento Toscano*. Bergamo: *Instituto Italiano d'Arti Grafiche, 1956*, p. 22.

Here both pictures are about the trip taken by Joseph and Mary and the infant Jesus. In L, our attention is on *them*, not on all the things they saw when making the trip. We don't need to know that there were men working along the way, nor to have so clear a view of a bridge. The road, the hills, and the trees tell us what is important: the holy family have made a long, hard trip.

12 L* Mestrovic, I. "The Artist's Mother." (B&W)
Maryon, H. *Modern Sculpture -- Its Methods and Ideals*. London: Pitman & Sons, Ltd., 1933, fig. 145.

R Eldh, C. "Woman Resting on Wheat." (B&W)
Poulsen, V., Nygård-Nilssen, A. och Gauffin, A. *Skulpturboken; - europeisk skulptur*. Stockholm: Nordisk rotogravyr, 1947, pl. 461.

In L, not trying to include every fold as it might actually occur in a woman's clothing makes the folds that are chosen have meaning. In R every fold is included. It looks more like a photograph. It's like saying, "She cried, cried, cried," instead of saying, "She cried," which somehow has more force. Both deal with a sorrowful woman, and selection of the folds in L makes it better.

13 L Liotard. "Landscape near Geneva." (B&W)
Goldscheider, L. Art Without Epoch. New York: Oxford University Press, 1937, p. 118.

R* Lorrain. "Tiber Landscape near Rome." (B&W)
Goldscheider, L. Art Without Epoch. New York: Oxford University Press, 1937, p. 116.

Here we might ask, What is added to the picture on L by putting in a person's head down in the left-hand corner, and all the flowers, the stone wall, the hedges, the fence? Does it help the picture say something? Or do these details distract us? In R, the better picture, we feel more clearly the flat lands and the mountains without such details.

14 L Genki. "Chinese Beauty."
Clipping of unknown source.

R* Unknown. "Woman and Butterflies."
Clipping of unknown source.

Here again we see how useful it is to select colors and details thoughtfully if a work of art is to say something and not merely give an account of what was in front of the artist. In R, we are given a mood, a feeling, by the carefully chosen color; and the mood created helps to make the picture say something about the woman portrayed. The table and business on it in L tell nothing about the woman.

15 L* Corot. "Young Girl Reading."
The Studio, 1940, June.

R Knight, H. "Chintz."
International Studio, 1913, Jan.

The picture on R has a lot of detail, a great deal of which is distracting. Rather helpful selection of what to show makes it easier to concentrate on the woman in L, and we somehow can get to know or feel more about her than about the girl on R.

16 L Unknown. "Eucalypts." (photograph) (B&W)
Displaying Australia and New Guinea. Australia Story Trust, 1945, p. 214.

R* Schneider, F. "Trees in a Haze." (photograph) (B&W)
U. S. Camera Annual 1950, p. 95.

The R is better. Details shown are those which help give a feeling of what it is like to be in the woods.

17 L* Weber, M. "Interior with Still Life."
Art News Annual 1953.

R Thevenet, L. "La Commode Ouverte."
Haesaerts, P. Histoire de la Peinture Moderne en Flandre. Brussels: Les Editions de l'Arcade, 1960, p. 181.

The selection of color makes L better, especially blue, for that color leading into the background helps to give the picture a feeling of depth. And we don't need to know every object beyond the door in order to get a feeling of this room.

18 L* Morandi, G. "Still Life, 1939."
Art News, 1955, Feb.

R Severini, G. "Still Life, 1923."
Ballo, G. Modern Italian Painting. New York: Praeger, 1958, p. 31.

All the details of color and texture shown on R distract from appreciation of the patterns which bottles of various shapes can make. See how the careful selection of shapes and color in L help us to see and appreciate these patterns.

19 L S. Nizier Cathedral, Lyon, France. Exterior façade. (B&W)
Clipping of unknown source.

R* St. Ouen Church, Rouen, France. (B&W)
Clipping of unknown source.

Can you see how all the parts of the cathedral on R relate to each other? In L, the details are in so many different shapes and patterns that they look stuck on and added, not part of the whole.

20 L* Toulouse-Lautrec. "Jane Avril Dancing."
Skira Brochure.

R Calbet, A. "Le Châle Rouge."
L'Illustration.

We don't need the background at all to feel the action of the dancer. In L, the hurried-looking lines, the bright colors, the importance of the legs say "action" to us. R is more like a photograph of a particular moment in a dance routine, whereas L makes us *feel* the action.

Test I

1 L* Degas. "Achille Degas in the Uniform of a Cadet."
National Gallery, Washington, D. C. Print, New York Graphic Society, N.G. D-33.

R Fougstedt, A. "Portrait of a Young Boy."
Clipping identified by "Julstämning, Mr. Engström."

2 L* Dain, M. "Family Portrait." (photograph) (B&W)
Photography Annual 1959, p. 83.

R Eisenstadt, A. "The Kerr Family." (photograph) (B&W)
Photography Annual 1959, p. 22.

3 L Rittenberg, H. "My Daughter." (B&W)
Lee, C. *Contemporary American Portrait Painters.*
New York: W. W. Norton & Co., Inc., 1929, p. 83.

R* Lawrence, T. "Miss West." (B&W)
Philadelphia Museum of Art, *Book of the Month Club News.*

4 L* Candelabra. (B&W)
Plaisir de France. Styles de France -- Objets et Collections de 1610 à 1920. Paris: Le Rayonnement Français, 1920, p. 69, bottom left.

R Candelabra. (B&W)
Plaisir de France. Styles de France -- Objets et Collections de 1610 à 1920. Paris: Le Rayonnement Français, 1920, p. 68, bottom left.

5 L Knight, H. "The Reader." (B&W)
International Studio, 1911, Nov.

R* Renoir. "La Liseuse." (B&W)
Art News, 1954, Jan.

6 L* Van Gogh. "Landscape near St. Remy."
Sammlung Moser, Heemstede. Print, Seeman #8415.

R Frasconi, A. "Landscape."
Time, 1960, Jan. 11.

7 L David. "Count of Turenne." (B&W)
Petit, 1913, May.

R* Degas. "Self-Portrait." (B&W)
Art News, 1950, Oct.

8 L* Lauterwasser, S. "Rushes." (photograph) (B&W)
U. S. Camera Annual 1950, p. 131.

R Unknown. "Blue Lake." (photograph) (B&W)
Displaying Australia and New Guinea. Australia Story Trust, 1945, p. 118.

9 L Toyokuni (?) "Man in Blue Kimono with Pink Sky."
Original print.

R* Sharaku. "Man with Grasping Hands."
Sharaku. Kondo: Library of Japanese Art, pl. 25.

10 L Deshays, J. "Woman at her Toilet." (B&W)
Petit, 1913, May.

R* Degas. "Madame Gaujelin." (B&W)
Gardner Museum, Boston. Museum print.

Training Session II: Organization

Last week we spoke about how important it is for a work of art to SELECT what is shown. You all know that when the coach selects 11 good players, he still doesn't have a good football team. Those players have to be organized. The team is divided into a line and a backfield. Each player is assigned a job to do with the idea in mind of working together to get as many touchdowns as possible. So it is with a work of art. After the details are selected, they must be organized to do a job.

All works of art must be organized so that they "say" something--just like a piece of good writing--and like writing, we "read" a picture. If we can read the whole work of art, it is considered better than if our attention is on only part of it. Today, try to be aware of the organization or arrangement of the whole. Parts are selected, as we mentioned last time; now notice where they are placed. It is better if the placement and arrangement are such that the eyes are led from one part to another, and our attention moves over the whole work of art.

We shall follow the same procedure as last time: Study the slides, make a judgment, and listen hard while I tell you a little about how the selected parts are organized to help the work of art make its point.

1 L Roselli, C. "The Last Supper."
Sistine Chapel, Rome. Col. reprod.

R* Da Vinci. "The Last Supper."
Art News Annual II, 1954, Nov.

Here are two pictures of the Last Supper. The one on the R is generally considered better. Notice how easy it is to see the whole thing and yet to concentrate on what is most important. The whole organization draws our attention to the central figure. The perspective lines of the room and the posture of the other people lead us to this central figure; and the 3 windows through which light comes almost act like spotlights.

In L our attention jumps from the curved table -- to the standing figures -- to the 3 windows in the back -- to the line straight across -- to the figure in the center. There seems to be no organization of all these things.

2 L Unknown. "Seated Figure with Green Fan."
From a Japanese art catalogue.

R* Takanobu, F. "Portrait of Shigemori."
Yashiro, Y. (Swann, P., ed.) 2,000 Years of Japanese Art. New York: H. N. Abrams, 1958, pl. 73.

Our eyes seem to shoot off the robe on either side of the figure in L, and the white space has nothing to pay any attention to. But in R the organization includes the whole figure and suggests a solid pyramid. Because the robe touches the edge of the picture, the background easily becomes a part of the picture, too. Through the way the color black is used, and the way the robe's lines are made, we are helped to see a firmly seated Oriental man of authority.

3 L Lascaux cave painting. "The Black Ibex."
Bataille, G. Lascaux or The Birth of Art. Lausanne: Skira, 1955, p. 82.

R* Lascaux cave painting. "The Unicorn."
Bataille, G. Lascaux or The Birth of Art. Lausanne: Skira, 1955, p. 49.

The dark area above the animals becomes part of the whole organization of the picture on the R, as does the yellow area and the dark foreground. Our attention moves from the left up the back of the animal to the horns, to the yellow area, and around to the starting point. In L we jump from the animals to the line in the background that leads us off the picture. We jump to the dark spot or the 4 lines on the right. There is no organization to help us see the purpose of the picture, the movement of animals. R is considered the better.

4 L* Di Bartolommeo, N. "Madonna col Bambino."
Carli, E. La Pittura Senese. Milan: Electa Editrice, 1955, pl. 167.

R Di Bartolommeo, N. "Madonna col Bambino."
Carli, E. La Pittura Senese. Milan: Electa Editrice, 1955, pl. 166.

Our attention is on the mother and child in both pictures because of the madonna's flowing dark robes. In both, the bent arm and hand of the mother leads our attention to the baby; but in R, although we include in this circular movement the figure between the mother and child, the figure on the right gets left out. The mother's eyes gaze off to the right and make us wonder what she is looking at.

In L, the circular movement and organization include the whole picture. The two people in the back fit into the general curve, and the whole picture is used to keep our attention on the mother and child. The mother, looking intently on the baby, helps us to feel the close relationship between the two.

5 L Child's drawing. "Taches."
Postcard.

R* Klee. "The Bird called Pep."
From an unidentified book on Klee.

Here in R you may feel the movement across and down the hill, over to the flowers, up to the sun, and around to the hill again. Or, of course, as in many of these, you may not look around in just that order; but however you look there is an organized pattern to be seen. In L our attention stays on the separate forms, the green one, the red one. There is no clear organization tying the whole together. Neither lines nor color is used to carry our attention through the picture. R is considered better.

6 L* Aertsen, P. "The Cook."
Venturi, L. The Sixteenth Century from Leonardo to El Greco. New York: Skira, 1956, p. 2[illegible]1.

R Bueckelaer, J. "The Cook."
Oberhammer, V. Die Gemäldegalene des kunsthistorischen Museums in Wien. Vienna: Kunsthistorisches Museum Gemälde-Galerie, 1959, pl. 29.

In L, if you look at the boy in the foreground, your attention may be drawn by the position of his arm to the arm and dress of the woman, up to her head, and back down her other arm to the boy again. Even the person in the background is placed so as to be a part of this organization -- so is the furniture in the upper left. The use of color--the warm tones--also helps to organize the picture into a whole. In R our attention jumps around the various objects and colors, and the selection doesn't seem organized to help us "read" the picture. L is considered the better work of art.

7 L* Utrillo. "Montmartre mit Sacré Coeur."
Haftmann, W. Malerei im 20 Jahrhundert. Munich: Prestel-Verlag, 1954-55, p. 404.

R Vinall, J. "The Adelphi, Adam Street and John Street."
The Studio Annual of Fine Art in color, 1937, p. 67.

On L, the exaggerated perspective takes our attention down the street to the white building at the end. The white in the nearer buildings leads our attention forward again. There is a definite arrangement of the selected parts to organise the L picture, helping to make it the better of the two.

Can you see that we can't tell where to look in the painting on the R? The perspective would lead us down the street, but the upright columns on the right-hand side stress an upward movement, and the white foreground has no movement at all!

8 L Kaigesudo (?). "Woman & Two Daughters; one with maple leaf."
Kokka, 1889-1892. Tokyo: no. 27, 1891, Dec.

R* Kiyomasu I, Torii. "Woman with Little Girls."
Figure Prints of Old Japan. San Francisco: Grabhorn Press, 1959, pl. 9.

The strong designs in the clothing of the figures on the L hold our attention and help to make this picture disorganized. In R the black in the lines outlining the robes and in the heads of the figures is so placed that our attention is carried from one figure to another, and the picture becomes a whole.

9 L* Corot. "Souvenir d'Italie." (etching)

R Turner. "Solitude." (etching and mezzotint)

Can you see that the R picture seems to fall in half? In L the curve of the ground leads to the trees, and the curves in the tree-tops lead us back down. All parts of L are organized. L is considered better.

10 L* Utamaro. "Midigori of Wakamatsu-ya on parade."
Stewart, B. Japanese Colour-prints and the Subjects they Illustrate. New York: Dodd, Mead, 1920, pl. A.

R Katsushika, S. "Four women and man outdoors."
Ehon Sakaegusa, 6th pl. from back.

Both of these pictures are organized. But in R our attention is led off the picture on the left side, whereas in L the directions the ladies look help us to take in all the people, move our attention up the tree, and then the leaves of the tree bring us back into the picture. The repeated use of the same color also helps to organize the picture. L is thought to be better.

11 L* Masson, G. "Violet Images."
Postcard, Ed. Scuola e Arte - Milano. Artext Print Co. #44.

R Child's drawing. "Masks."
Postcard, Ed. Scuola e Arte - Milano. Artext Print Co. #23.

Through the repeating of color, curved lines and shapes, L is made into one whole picture, and it is a weird one. R is also supposed to be a weird picture, but there your attention jumps from spot to spot, and you don't so easily get an impression of it as a single picture. This is a reason L is considered better.

12 L Reep. "By the Sea."
American Artist, 1952, April, p. 51.

R* Cézanne. "Gardanne."
Brooklyn Museum. Clipping of unknown origin.

Our attention jumps from color to color, from shape to shape, in the painting on the L; but in R we trace the climbing line of the hillside with its houses and trees and thus take in the whole picture. R is considered the better of the pair.

13 L* Shunsho. "Woman in Red."
Gookin, F. Japanese Colour Prints and their Designers.
New York: The Japan Society, 1913, pl. facing p. 26.

R Moronobu (?). "Woman in Red Kimono."
Kokka, 1889-1892. Tokyo: 1891, Feb., no. 17.

In L, the curving lines of the robe flow in such a way that we may take in all of the painting and also feel the grace and delicacy intended to be shown. In R our eyes are led off the gown on either side, the woman looks off the picture area to the right, the blank background has no color or line or dark or light to lead us back to the central figure, and we get no definite feeling from this picture. L is better.

14 L* Child's drawing. "Facteur."
Clipping of unknown source.

R Child's drawing. "Charles-Quint."
Postcard. Par Monts et Par Vaux, Paris. Artext Print Co., #2.

We seem to "read" the picture on the R in rows or strips, each leading us off the page; but in L, we can more easily see the parts of the painting as a single whole. The organization includes all the space of the painting, yet concentrates on the sailor, the important part of the picture. L is considered better.

15 L Unknown. "Portrait of Shāh Jahān, A.D. 1628-1659."
Martin, F. The Miniature Painting and Painters of Persia, India, and Turkey from the 8th to the 18th Century. London: B. Quaritch, 1912, pl. 203.

R* Unknown. "Portrait of Sultan Selim II of Turkey."
Martin, F. The Miniature Painting and Painters of Persia, India, and Turkey from the 8th to the 18th Century. London: B. Quaritch, 1912, pl. 228.

The curves in the background in R are very much like the curves in the central figure and the horse, so that our attention stays on the main subject. In L the spear leads our eyes up and off the picture with the clouds aiding this movement, and our attention is taken off the subject. Here we see because of lack of organization, our attention is not directed to the main point of the picture. The organization of R, made by the repetition of curves, concentrates our attention on the solid power of this man on horseback. R is better.

16 L Art student. "Pastiche on Schueler's 'Snow Cloud.'"

R* Schueler, J. "Snow Cloud and Blue Sky."
Friedman. School of New York. New York: Grove Press, 1959, p. 66.

In L the strong line made by the dark color carries our attention from upper left to lower right. The yellow and blue remain two separate spots -- we take in the painting in jumps. In R all of the picture can be more readily taken in because the colors merge together in an organized way. R is considered better.

17 L Robinson, F.C."The Réveil."
Figure Painting in Water Colors. The Studio, 1923, p. 18.

R* Vuillard. "Seamstresses."
Art News Annual, 1953, II, Nov.

In R, the line and color of the left hand of the darkly dressed woman lead to the scissors cutting the cloth, the light color of the cloth leads our eye to the outstretched arm of the second woman, to her head, to the chair, to the grey-haired lady again. We take in all the painting in a related way. Line and color have organized R and this is one reason it is considered better than the picture on the L.

18 L Moroni, G. B. "Portrait of a Gentleman and his Wife." (B&W)
Cleveland Museum of Art. Print, C.M.A. #16, 793.

R* Van Eyck. "Giovanni Arnalfine and his Wife." (B&W)
National Gallery, London. Print, Anderson #186.

In L we see two separate people. Nothing has been done to join them together in a pattern. This might have been done by relating the curves of their shoulders or the position of their heads; even their hands seem very separate. In R the two standing figures are holding hands and are therefore physically together; but more than that, the repeated upright lines (the man's right hand, the lady's white sleeve) and the curve from the man's hat down his arm to the tilted head of the woman and back overhead, tie the parts of the picture together. R is considered better.

19 L* Korin, O. "Hotei." (B&W)
Tanaka, I. (ed.) The Art of Korin. Tokyo: The Nihon Keizai Shimbun, 1959, pl. 40.

R Kamisaka, S. "Seated fat figure." (B&W)
Momoyogusa.

Our eyes follow the outline of the puddle of water on R and go off the picture. They must jump back to the man. But in L our attention stays on the main part of the picture. L is generally considered the better of these two.

20 L* Cezanne. "Still Life with Basket of Apples."
Chicago Art Institute. From Schapiro, Cezanne.

R Pancheri, G. "Natura Morta."
Cairola, S. (ed.) Arte Italiana del Nostro Tempo. Bergamo: Instituto Italiano d'arti Grafiche, 1946, pl. CCXVI.

On R, the outline of the folded red cloth is so strong that we see it separately. The strong color change makes our eyes jump to the fruit. But in L our eyes cover the whole arrangement, helped by the repetition of warm colors in the fruit, the bowl, the table, and even in the nearly-white cloth. The organization -- through color -- is part of the reason this picture is considered the better of the pair.

21 L* Lippi. "Virgin in Adoration."
Uffizi Gallery, Florence. Print, Hoesch #131.

R Francia, F. "Madonna Adoring the Christ."
Pinakothek, Munich. Col. reprod.

The circular movement in L keeps our attention on the mother and child. The curve of the madonna's back follows down to the blue folds to the baby who is tilted so that our attention moves upward, takes in the large tree, and comes around again to the madonna. The clear line of sight between mother and child, and the blue of the mother's gown on which the child is lying, also tie the two into a single unit.

In R the madonna is in the middle. The trees on either side and the clouds, too, seem separate items and lead us away from the mother and child who are the main point of the picture. There is no clear organization to relate the mother to the baby, and indeed the baby seems rather isolated in the corner.

22 L* Wyeth. "Christina's World." (B&W)
Barr, A. jr. (ed.) Masters of Modern Art. New York: Museum of Modern Art, 1958, p. 163.

R de Martelly, J. S. "No More Mowing."
Younger American Painters. New York: 1954. pl. 35.

L is the better arrangement. In R our eye follows the curve of the grasses off the picture. It may jump back to the trees and building in the middle or jump up to the clouds near the top; but there is no flow from one to another. In L, the position of the girl with her hand leading toward the house leads our eye toward the house, as does the change of grass pattern which makes a line leading back to the horizon.

Test II

1 L Zaidenberg. "Study of Houses." (B&W)
Zaidenberg, A. The Joy of Painting. Garden City, N. Y.: Hanover House, 1955, p. 125.

R* Zaidenberg. "Landscape." (B&W)
Zaidenberg, A. The Joy of Painting. Garden City, N. Y.: Hanover House, 1955, p. 126.

2 L Guys. "The Crinoline Dress."
Postcard, Artext Co. print #1177.

R* Goya. "Doña Isabel."
National Gallery, London. Postcard, Henry Stone & Son, Banbury #1079.

3 L Forain. "At the Restaurant." (B&W)
Roger-Marx, C. French Original Engravings from Manet to the Present Time. New York: Hyperion Press, 1939, pl. 75.

R* Toulouse-Lautrec. "Au Hanneton." (B&W)
Roger-Marx, C. French Original Engravings from Manet to the Present Time. New York: Hyperion Press, 1939, pl. 58.

4 L Anonymous psychiatric patient. "Study of the Thoughts of People." (B&W)
Naumburg, M. *Schizophrenic Art: Its Meaning in Psychotherapy.* New York: Grune & Stratton, 1950, p. 109, fig. 23.

R* Anonymous psychiatric patient. "The Mourners." (B&W)
Naumburg, M. *Schizophrenic Art: Its Meaning in Psychotherapy.* New York: Grune & Stratton, 1950, p. 110, fig. 24.

5 L* Van de Velde. "Dutch Fleet."
Postcard, The Medici Society, Ltd., London, P. C. #209.

R Unknown. "Sailboat."
Postcard, Edition Stehli, Switzerland, #455 Brig.

6 L* Utamaro. "Girls under Cherry Trees."
Von Seidlitz, W. *A History of Japanese Colour Prints.* Philadelphia: J. B. Lippincott, 1910, between pp. 136-137.

R Katsushika, S. "Interior with Three Women."
Ehon Sakaegusa. 1st pl.

7 L Hofer, K. "Three Masks."
Haubrich Gallery, Cologne. Postcard, Artext Print Co. #2331.

R* Rouault. "Three Clowns."
Collection of J. Pulitzer, Jr., St. Louis, Mo.
Museum print.

8 L* Left portal, cathedral in Foligino, Italy. (B&W)
Print, Alinari #4873.

R Portal, west façade, S. Giusto Church, Lucca, Italy. (B&W)
Print, Alinari #8224.

9 L* Monet. "Gare St. Lazare."
Postcard, Les Editions Nomis, Paris, #6096.

R Mattern, K. "All Steamed Up."
Clipping of unknown source.

10 L Plate (B&W)
Lane, A. Early Islamic Pottery. London: 1947, pl. 12a.

R Plate (B&W)
Glück, H. & Diez, E. Die Kunst des Islam. Berlin: Propyläen-verlag, 1925, p. 395.

Training Session III: Consistency

We have talked about the need to organize selected parts. One of the ways a work of art is organized by means of colors, lines, shapes, areas of light and dark is to have similar colors, similar lines, similar shapes, and related areas of light and dark. We can call this similarity consistency. When something is inconsistent with a whole, we may say it "sticks out like a sore thumb." So it is with art work. Colors, shapes, lines, textures are selected to help a work of art say something to us. There may be strong contrasts in a work of art--lots of fine lines and some heavy ones, for instance--but we must be able to feel that all of these help us see the main point of the work. If parts seem "extras" thrown in and distract us from the whole, the work is not consistent. If colors, shapes, lines are unrelated, the work is not consistent. We shall look at the next set of pairs with consistency or similarity of treatment in mind.

1 L Manuscript (c. 950) "Lectionarium Evangeliorum."
Print, International Art Publishing Co., Sept. 1946.

R Manuscript.
Clipping from unknown source.

Here are two pictures of a religious figure seated on a chair or throne. In R, the robe, the throne, and the background are each a different and more or less solid color, while the floor in front is in a pattern of two still different colors. In the L picture on the other hand, the colors of the background flow into some of the colors that the man is wearing, and the green of the rest of his clothing is repeated below his chair also. There is more consistency of texture in the picture on the L. In R, the texture of the different parts varies in an arbitrary way, making them more distinct. The similar texture of the parts of the picture on L helps to organize them as a unit. The L is considered better.

2 L Vase.
Hobson, R. L., Rackham, B., King, W. Chinese Ceramics in Private Collections. London: Halton & F. Smith, 1931, pl. 28.

R* Vase.
Hobson, R. L., Rackham, B., King, W. Chinese Ceramics in Private Collections. London: Halton & F. Smith, 1931, pl. 31.

The main design on these two vases might perhaps be equally good. But in the vase on the L an additional design is added around the neck, that seems quite unrelated in color and form to all the rest. The additional design is inconsistent with the whole. The R vase is considered better.

3 L Soldati, A. "Composizione."
Brion, M. et al. Art Since 1945. New York: H. N. Abrams, 1958, pl. 41.

R* Singier. "Collioure, Collines."
Postcard. Artext Print Co., P. C. #123.

Here are two abstract paintings. L has a number of parts of very different shapes and very different colors. In R there are again various shapes, but the parts are made more consistent with one another by the similarity of color throughout. All the colors are warm, although they vary in a pleasant way from one another. Like a group of cousins, they are all individuals but have a family relationship.

4 L* Inness, G. "Indian Summer."
International Studio, 1924, Aug., 309.

R MacKay, A. "Autumn on the Dal."
Clipping of unknown source.

Of these two landscapes it is L that is generally considered to be better. Part of the reason for this is that the coloring is so consistent. The warm red color of the autumn trees is repeated in the less red but still warm color of the field. In R, the red color of the one autumn tree is repeated only slightly in the tree right above the middle of the picture and in the clothing of one person standing by the edge of the water; and the rest of the coloring seems completely inconsistent with this. The lack of consistency in R makes it difficult to understand. Is this an autumn scene or not?

5 L Gothic doorway. (Exterior tower door) Logis Barrault, Angers, France. (B&W)
Print, Les Archives #5480.

R* Gothic doorway. (Chapter House doorway) Rochester Cathedral, Britain. (B&W)
Clipping of unknown source.

Here are two doorways with their surrounding decoration. Probably both are a part of old church buildings. The R is more consistent; all the various parts tend to rise toward a point--the door itself, the decoration around it, and the design on the several parts into which the face of the door is divided. In L, on the other hand, the pointed shape of the decoration around the door is inconsistent with the shape of the door itself; and the parts into which the door is divided agree only with each other and are not related to anything else that is shown.

6 L Chest panel decoration.
Rubi, C. Peinture Paysanne. Neuchatel; Editions du Griffon, 1948, pl. XXII.

R* Chest panel decoration.
Rubi, C. Peinture Paysanne. Neuchatel: Editions du Griffon, 1948, pl. XXIII.

These are two decorative designs from old pieces of furniture. The R is more consistent in its coloring, in having much the same brown and green in varied combinations used throughout the design. The one on the L has a pinkish red that appears almost only in the form of borders around parts of the design, and a blue that appears only as background. Still other colors are used in the inner design; there is no relationship among the colors.

7 L Mask. (B&W)
Sweeney, J. (ed.) African Negro Art. New York: Museum of Modern Art, 1935, pl. 98.

R* Mask. (B&W)
Sweeney, J. (ed.) African Negro Art. New York: Museum of Modern Art, 1935, pl. 99.

Of these two masks, there seems to be greater consistency among the parts of R. The separate forms are almost all slight curves, and the surface of the mask is somewhat similar all over. In L there is a combination of near-circles in the eyes, straight lines leading down from them, and little bits of holes here and there, giving a rough finish to some parts of the surface and a smooth finish elsewhere.

8 L Wright, R. Armchair. (B&W)
Drexler, A. & Daniel, G. Introduction to 20th-century Design. New York: Museum of Modern Art, 1959, pl. 67.

R* Wegner, H. Armchair. (B&W)
Drexler, A. & Daniel, G. Introduction to 20th-century Design. New York: Museum of Modern Art, 1959, pl. 68.

The R chair seems fairly consistent. The basic structure is wood, and the seat and back are made of rush. The lines all fit together in a way that suggests careful planning. The L chair seems to be somewhat inconsistent even in the wood part; the shapes are partly straight and partly curved in a way that does not seem to fit together. But more than this, the seat appears to be of fur and the back of leather, neither of them consistent with the wood which provides the main structure of the chair.

9 L* Teapot. (B&W)
Bemrose, G. Nineteenth-Century English Pottery and Porcelain. London: Faber & Faber, 1952, pl. 8b.

R Teapot. (B&W)
Burgess, F. W. Old Pottery and Porcelain. New York: G. P. Putnam's Sons, 1924, fig. 59.

There is a rather complicated design on both of these teapots. The L teapot, though, has a design made entirely from plants or parts of plants that seems consistent throughout. The R teapot, on the other hand, has a swan for the handle of its lid, initials for part of the design on the main part, and bits of plants for some of the rest. To add to all this inconsistency, the design on the spout is abstract, made up of simple triangles, and the handle is actually made in the shape of a twig.

10 L Gilbert, C. "Blue Sky."
Print, Donald Art Co.

R* Monet. "Cap d'Antibes."
Postcard. The Pallas Gallery, Ltd., London, #0601.

The R picture seems to be made up of related lines and related colors all the way through. The L has a combination of straight lines and curves, curves that seem especially inconsistent with the sharp spikes of the plants near us in the foreground. The colors, also, do not tie together. They sharply mark out different areas and seem less consistent here than in the picture on the R. The R one is considered better.

11 L Manet. "Execution of Maximilian."
Art Gallery, Mannheim. Print, Seeman # 8225.

R* Goya. The Execution, May 3, 1808."
Craven, T. (ed.) Treasury of Art Masterpieces from the Renaissance to the Present Day. New York: Simon & Schuster, 1939.

Here are two scenes of people being executed during a war. In R we first see a consistency of color. The colors are all variations of a basic gray and brown and yellow. L has variations of tan and gray in the lower three-quarters of the picture, but in the upper part we suddenly see green and light blue that seem inconsistent with the lower part. In addition, the soldier on the right-hand side of this picture has his rifle pointed in a direction completely inconsistent, not only with the line of other rifles but with all the other lines in the picture. L is considered a poorer picture than R.

12 L* Glarner, F. "Relational Painting, 1947/48."
Miller, D. C. (ed.) 12 Americans. New York: Museum of Modern Art, 1956, p. 29.

R Vordemberge-Gildewart, F. "Composition #210/58."
Deutsche Kunstausstellung. Baden-Baden, 1959.

Here are two abstract pictures. The L is made up of rather similar parts throughout. They seem to fit together to give a consistent sense of active movement. In R the fine colored lines within the yellow area down below seem completely inconsistent and unrelated to the red square in the big white area up above. L is considered better.

13 L* Van Gogh. "A Landscape at Nuenen." (B&W)
Clipping of unknown source.

R Rudolph, A. "The Sentinel." (B&W)
Guptill, A. L. Freehand Drawing Self-taught. New York: Harper & Bros., 1933, p. 117.

Here in L everything seems to be represented with much the same kind of line. The lines are drawn further apart to make lighter-colored areas and closer together to make darker-colored areas, but they seem consistent with one another. In R there is a marked contrast between one single part of the picture, the big cactus in the foreground, which is strong and heavy in line, and all the rest of the picture, which is done very gracefully and delicately. This inconsistency helps make the picture on the R less good than L.

14 L* "Carpet of medallion design."
Tattersall, C. A History of British Carpets from the Introduction of the Craft until the Present Day. Essex, England: F. Lewis, Ltd., 1934, pl. CXV.

R "Carpet symbolizing discovery of North America."
Tattersall, C. A History of British Carpets from the Introduction of the Craft until the Present Day. Essex, England: F. Lewis, Ltd., 1934, pl. XXXIV.

There is very consistent treatment of design in the Oriental carpet on the L. There is a fine or small pattern throughout. R has a very fine design in the very center and around the edges, but in between there is a large blue area with rather large objects in it, that seems quite inconsistent with the rest. Moreover, in the corners of the blue area appear buildings, a touch of realism that seems inconsistent with the rather abstract or geometric design throughout the rest of the carpet.

15 L Del Bon, A. "Still Life, 1947."
Ballo, G. Modern Italian Painting. New York: Praeger, 1958, p. 118.

R* Morandi. "Still Life with Lamp."
Ballo, G. Modern Italian Painting. New York: Praeger, 1958, p. 51.

The several kinds of fruits or vegetables in the picture at L are quite inconsistent with one another in shape and color. And the background seems to be divided into two kinds, distinctly different and unrelated to each other, above and below the horizontal line. In R the two areas of the background are more consistent because one is a lighter version of the other. The several shapes on the table are very similar. Their colors are more related to one another, and the color of some of them is even similar to the background.

16 L* "Oil and Pencil on Canvas."
Summerson, J. Ben Nicholson. Penguin, 1948, pl. 17.

R Picture from advertisement, Conn. Gen'l Life Ins. Co.
Time, 1960, Feb. 8.

In R the completely black, hard square in the middle seems inconsistent with the rest of the picture; and only by looking very hard can we notice that there are some faint square shapes in the rest of the picture, too. The circles seem strikingly inconsistent with each other in color.

In L, the one dark square is related to one of the circles by occupying some of the same space. And it is also less isolated because the faint squares in the rest of the picture are not so obscure. In this picture on L the circles seem somehow more consistent with one another, too; there are fewer of them and they are not so greatly different in color, even though their size does vary. The L is therefore more consistent and is considered better.

17 L Manson, J. "The Last Roses."
Postcard. London, Soho #264.

R* De Amicis, C. "Fiori."
Modesti, R. Pittura Italiana Contemporanea. Milano: A. Vallardi, 1958, p. 124.

In R the colors in the flowers, the table, and the background are much more consistent. In the L picture the background is completely different in color from either the flowers or the table, and there is little consistency between the flowers and the cloth on the table.

18 L* Rembrandt. "Hundred Guilder Print." (B&W)
Original etching.

R Rembrandt. "The Angels Appearing to the Shepherds." (B&W)
Original etching.

Of these two religious pictures, the one on the L is generally considered better. An important reason is the consistency in the way light and dark are shown. In L the bright area all seems to have its light from one source, and from this there is a gradual shift into darkness. In R there is a bright area up in the sky and another bright area down on the ground, but there seems to be little relation between the two.

19 L Gibson, C. D. "A friend of the 'Society.'" (B&W)
Annual of the Society of Illustrators. New York: Chas. Scribner's Sons, 1911.

R* Manet. "Seated Neopolitan Women." (B&W)
Print, Manet Drawings, 11. Braun & Co.

Each of these is a picture of a seated woman. The R has a consistent kind of pencil line. The L uses some lines but also has a large black area on the under side of the hat, which seems quite inconsistent with the rest. The R picture is generally considered better.

20 L* Celtic shield. (B&W)
Jacobsthal, P. Early Celtic Art. Oxford: The Clarendon Press, 1944, pl. 113, fig. 180.

R Celtic shield. (B&W)
Jacobsthal, P. Early Celtic Art. Oxford: The Clarendon Press, 1944, pl. 114, fig. 182.

Both of these are decorative circles, but in R the ringed heavy circle in the center fights with the open-work around it. The open-work is formed by irregular curves in the center and rectangles nearer the edge, making the whole piece less consistent than the one on the L. Here on the L the center circle is repeated 4 times around its edge and the open-work is made up of circular curves. L is considered the better work.

21 L Santomaso, G. "Composizione."
Cairola, S. (ed.) Arte Italiana del Nostro Tempo. Bergamo: Instituto Italiano d'Arti Grafiche, 1946, pl. CCXLII.

R* Braque. "Still Life."
Huyghe, R. Les Contemporains. Paris: Editions Pierre Tisné, 1939.

Here we have two still-life paintings. Can you see that in L the orange color is unrelated to anything else in the picture? The red, the pink, the blue, all remain separate; and the shapes of the objects seem equally unrelated. In the R painting, straight lines and curves keep repeating; and the browns and blacks of the foreground and background appear again in the objects to make for greater consistency.

22 L* Cezanne. "Still Life with Apples."
Barr, A., Jr. (ed.) Masters of Modern Art. New York: Museum of Modern Art, 1958, p. 20.

R Isakson, K. "Still Life with Apples and Vase of Flowers."
Zibrandtsen, J. Moderne Dansk Maleri. Copenhagen: Hirschsprungs, 1948, p. 89.

Perhaps if there were some orange or some round forms in the background, we should feel there was more consistency in the R picture than appears now. As it is, there is very little consistency in R compared to L where the similar browns repeat in foreground and background, and where the white cloth is similar in color to the vase and the background material. The outlining of the fruit with a dark brush stroke is repeated in the dark lines at the edges of the vase, bowl, cloth, and table, and gives the picture on the L great consistency.

23 L* Stoneware bowl and vase. (B&W)
Holme, R. & Frost, K. (eds.) Decorative Art 1943-48 -- The Studio Year Book, p. 106, top.

R Bowl and decorated vase. (B&W)
Holme, R. & Frost, K. (eds.) Decorative Art 1943-48 -- The Studio Year Book, p. 93, bottom left.

In each picture we have two objects, but the hard, definite pattern on the vase at R is inconsistent with the soft design on the plate behind it. The L picture has a similar soft, ringed pattern in both objects, which makes it the more consistent and therefore the better of the two.

24 L* Hsi, Tai. "Setting Sun on Autumn Waters."
Clipping of unknown source.

R Sikkim, Maharaja of. "Les Hauts Plateaux du Tibet."
Baschet, R. La Peinture Asiatique, son Histoire et ses Merveilles. Paris: Editions S.N.E.P. Illustration, 1954, p. 19.

The same whitish gray-green tone and the repeated horizontal forms make L consistent. In R we have strips of different colors that do not relate to one another, and the textures seem only to fight with each other. R lacks consistency, and therefore is not so good as L.

25 L* Stoneware covered jar and bowl. (B&W)
Decorative Art 1955-56: The Studio Year Book, p. 106.

R Decorated covered jar, bowl, and fish dish. (B&W)
Decorative Art 1953-54: The Studio Year Book, p. 106, bottom.

The repeated zig-zag line on both objects, the horizontal lines between these on both pieces, make the L group more consistent than the R.

Test III

1 L Teapot. (B&W)
Read, H. *Art and Industry: The Principles of Industrial Design*. London: Faber & Faber, 1934, p. 50.

R* Porcelain jar. (B&W)
Read, H. *Art and Industry: The Principles of Industrial Design*. London: Faber & Faber, 1934, p. 115.

2 L Kuhn, W. "Theatre."
Art News, 1937, May 1.

R* Kuhn, W. "The White Clown."
Art in America, 1958-59, winter.

3 L* "Project for Chicago Tribune Building." (B&W)
Tribune Tower Competition. Chicago: The Chicago Daily Tribune, 1923, pl. 35.

R "Project for Chicago Tribune Building." (B&W)
Tribune Tower Competition. Chicago: The Chicago Daily Tribune, 1923, pl. 147.

4 L* Living room.
Decorative Art 1955-56: The Studio Year Book, p. 32.

R Living room.
Decorative Art, 48, 1958-59: The Studio Year Book, p. 25.

5 L Yomud portiere rug:
Clark, H. *Bokhara Turkoman and Afghan Rugs.* London: John Lane, *1922, frontispiece.*

R* Tekke prayer rug.
Mumford, J. *Oriental Rugs.* New York: C. Scribner's Sons, 1912, *pl. XXI.*

6 L* Vase. (Greek, 5th C.) (B&W)
Chicago Art Institute. Museum reproduction, C 8727.

R Vase with Head of George Washington. (British) (B&W)
Clipping of unknown source.

7 L* Monticelli. "Fruit and Vine."
Clipping of unknown source.

R Belm. "Still Life."
Clipping of unknown source.

8 L Witz, K. "Annunciation to the Virgin."
Deutsche Kunst, 1935, vol. 1, #12a.

R* Van der Weyden. "The Annunciation."
Metropolitan Museum, New York. Clipping of unknown source.

9 L Aalto, A. Upholstered armchair. (B&W)
Nelson, G. *Chairs.* New York: Whitney Publications, 1953, p. 20.

R* Wormley, E. Upholstered armchair. (B&W)
Nelson, G. *Chairs.* New York: Whitney Publications, 1953, p. 41 *left* middle.

10 L* Turner. "L. Park."
Rothenstein, J. *Turner.* London: Faber & Faber, 1949, pl. 9.

R Corbet, R. "Val d'Arno: Evening."
Modern Masterpieces of British Art. London: Amalgamated Press, pl. 153.

Training Session IV: Variety

Last time we talked about the need for organizing a work of art's selected parts, and the way consistency, through sameness or repetition of colors, lines, shapes, helps to organize. We can have consistency in a work of art and still have variety. Most of you probably have eaten hamburgers many times. If your mother cooks them the same way each time, it may seem dull and uninteresting to eat, but if she varies the hamburgers with a sauce or with additions--cheese, onions, or spices,-it adds interest. She is being consistent in serving hamburgers, but she has escaped from making her family tired of them by bringing in variety. A work of art also needs variety in order to remain interesting and put across successfully what it has to offer to us.

How is variety accomplished successfully in a good work of art? One way is to avoid excessive symmetry. Symmetry or sameness of two sides, when carried to extremes, is dull, has an uninteresting effect. Today we shall see some examples of this. An artist uses variety to get away from the quiet, often dull effect of too many horizontal lines or areas. He varies the direction of movement in a painting, the handling of brightness or light, and so on.

In each case today, try to notice that the better work of art has consistency, but also has variety.

In the next few slides we shall see that the better work of art uses variety to get away from the stiff, less interesting over-use of symmetry.

1 L Angelo, V. "Windbreak." (B&W)
American Artist, 1954 June, vol. 18, no. 6, p. 43.

R* Thon, W. "Maine Night." (B&W)
American Artist, 1953 Feb., vol. 17, no. 2, p. 25.

Variety is shown in the trees in the painting on the R. Some are painted in white, some in black, some in both. We see only the tops of some trees and the trunks of others. In the L painting each tree is symmetrical, and this is true even of each branch, which is paired with another on the other side of the trunk. The clump of trees as a whole is also more symmetrical here, and the border is much the same on both sides and top and bottom; it varies in R. The greater variety in R makes it the better painting.

2 L* Monet. "Rouen Cathedral."
Clipping of unknown source.

R Lamotte, B. "The Cathedral at Rouen."
The Studio, 1941, Aug.

In each case the cathedral may well be a symmetrical building, but by painting it as viewed from an angle, the painting on the L is more varied. Both, you can see, are consistent; but the sameness of both sides of the building and even the symmetrical pattern of the people in the street make the R one less varied. L is considered better.

3 L Amateur. "Purple and blue chalk forms on smudge ground."

R* Amateur. "Blue and green chalk forms on smudge ground."

The shapes are less symmetrical, more varied in R and help to make it the better of the two pictures.

4 L* Schongauer. "The First Wise Virgin." (B&W)
Engraving.

R German master of 15th century. "St. John." (B&W)
Engraving.

The outline of the figure is very similar on both sides in the R picture. Equal margins on both sides make the drawing as a whole very symmetrical. L is more varied, and this is one of the reasons it is considered better.

These 4 pairs have shown variety contrasted with too much symmetry. Now let's consider variety in the use of horizontals. Many pictures have a horizon line, especially landscape scenes. If the subject matter is a still life, the horizon line may be a table; or in an interior scene it may be where the floor meets the wall. When the horizon line is overly important and divides a picture in half, there is often less variety than when this particular part of the picture is less important.

5 L* Turner. "Yacht Approaching the Coast."
Rothenstein, J. The Tate Gallery. London: Thames & Hudson, 1958, p. 77.

R Brett. "Britannia's Realm."
Modern Masterpieces of British Art. London: Amalgamated Press, pl. 116.

Can you see that the separation between air and water is treated with more variety on the L than on the R? The very obvious horizontal division of R is one reason L is considered the better of the pair.

6 L* Manet. "In a Boat."
Kimball, S. & Venturi, L. (eds.) Great Paintings in America. New York: Coward-McCann, 1948.

R Leleux, A. "Calme, Lac d'Annecy."
L'Illustration, 1931, Oct. 14.

Again the horizontal line straight across divides the R picture in half; and the figure placed directly in the center gives less variety to the picture than L, which is generally considered better.

7 L Morandi. "Still Life, 1919."
Ballo, G. Modern Italian Painting. New York: Praeger, 1958, p. 44.

R* Morandi. "Still Life, 1936."
Ballo, G. Modern Italian Painting. New York: Praeger, 1958, p. 50.

The horizon line of the table on the L is repeated in the line of the bowl and the tops of the square objects. Both paintings have a great deal of consistency, particularly in color, but in getting away from the flat quality of the horizon line the R picture has more variety and is considered better.

8 L Flannery, V. "The Maryland Hunt."
Boswell, P., Jr. Modern American Painting. New York: Dodd, Mead, 1939, p. 130, top.

R* Degas. "At the Race Course."
Rich, D. C. The Library of Great Painters. New York: Harry N. Abrams, 1951, p. 52.

A horizontal line need not always be at the horizon where the sky meets the land, but can be any line which is parallel to the bottom of the painting. Here in the picture on the L the horizontal is made by the row of horses and their riders. It is sharply defined and unbroken and has less variety than the lines made in the picture on the R. Thus R is considered better.

Pictures may vary in their handling of brightness. The next 4 slide pairs are examples of this.

9 L* Canaletto. "Venice."
Print, Seeman #1608.

R Newton, A. "Regent's Canal, Paddington."
Chamot, M. Modern Painting in England. New York: C. Scribner's Sons, 1937, pl. X.

In these two scenes of buildings along a canal there is more variation between bright areas and dark ones in the L painting, a variation which is nevertheless all a part of an organized pattern of light. This, and the over-emphasis on horizontals in R are reasons L is considered a better work of art.

10 L Mengs, A. R. "Cardinal York, Last of the House of Stuarts." (B&W)
Clipping of unknown source.

R* Denner, B. "Portrait of an Old Man." (B&W)
Kaiserl. Konigl. Galerie, Vienna. Print, von Miethke & Wawra.

Here in two portraits we see greater variety in lights and darks in the painting on the R, which is generally considered the better one.

11 L. Rippl -Ronai. "Romantic Landscape."
Genthon, I. Rippl-Ronai, the Hungarian "Nabi."
Budapest: Corvina, 1958, pl. 17.

R. Monet. "Rocks of Belle Isle."
Art News, 1943, Oct. 1-14.

There is on the whole greater variety in brightness in the seascape on the R, and this is one of the reasons it is considered better.

12 L. Waldmüller, F. G. "Portrait of a Young Lady."
Grimschitz, B. Ferdinand Georg Waldmüller. Salzburg:
Galerie Welz, 1957, pl. II.

R. Ingres. "Mme Le Blanc."
Metropolitan Museum of Art, New York. Vanity Fair.

There is greater variety of brightness in the painting on the R. The woman's skin is bright and so is the table and parts of the material of her skirt. The portrait on the L has one strong contrast of bright and dark, but there is less variety over all.

Pictures may show variety in line or direction of movement. This will be true in the better picture in the next few pairs. There may be other elements that are more varied also.

13 L. Morris, J. Bronze gates. (B&W)
Goodwin-Smith, R. English Domestic Metalwork. Essex,
England: F. Lewis, 1937, pl. LXIV, top.

R Wallis, Gilbert, & Partners. Bronze entrance doors. (B&W)
Goodwin-Smith, R. English Domestic Metalwork. Essex,
England: F. Lewis, 1937, pl. CIII, top right.

In the pair of gates on the R, the decorative pattern is almost completely made of straight lines. If you were to look at this often, you would probably find it boring; and finally you might just stop looking at it. To most people the combination of straight lines and curved lines in the gates at the L is much more attractive than the pattern at the R.

14 L* Van Gogh. "Road with Cypresses." (B&W)
Life, 1937, Feb. 15.

R Cross, H.-E. "Pinetree Landscape." (B&W)
Huyghe, R. The Contemporaries. New York: French and European Publications, 1939, pl. 1.

The greater variety in the picture on the L is obtained partly by the strong diagonal, partly by the circular sun and moon in the sky contrasting with the shape of the tree. In the L painting there is also variety in direction of movement as you can see in the brush strokes, in the way the paint was applied.

15 L Amateur. Pen drawing. (B&W)

R* Amateur. Pen drawing. (B&W)

Both of these line drawings may suggest grasses. There is greater variety in lightness and darkness of the lines on the R, and variety in direction of movement. These add interest to R and make it the better of the two drawings.

16 L Amateur. "Abstract oil imitating Barnett Neumann."

R* Rothko. "Earth and Green."
Hunter, S. Modern American Painting and Sculpture. New York: Dell, 1958, pl. 38.

Both of these paintings have strong horizontal lines; but because the one on the R has verticals near the edges that make the red and green areas into rectangles, the direction of movement is more varied. There is also greater variety in color and texture in R, helping R to be considered the better of the pair.

17 L* Brueghel, the Elder. "Hunters in Snow." (B&W)
Kunsthistorisches Museum, Vienna. Museum print #3784.

R Pluzanski, S. "Hare Hunt." (B&W)
Clipping of unknown source.

Not only is the picture on the L less symmetrical, but it has greater variety in the lines of movement: the diagonals made by the hunters and tree bases, the line made by the hillside in the foreground, the diagonal of the far hills on the horizon vary with the forms of the skating pond. L is considered better.

18 L Ashley, C. "Yankee Whaler."
Prospectus.

R* Homer, W. "Breezing Up."
New York Graphic Society, 1946, June.

Both of these seascapes have strong horizon lines. There is more variation in the rest of the lines in the R, which does not have the strips of cloud all repeating the same direction. The R also has more variety in color, shapes, and light than L.

19 L Sandby, T. "Old England."
Illustrated London News, 1940, Nov. 20.

R* Michel, G. "Moulin de Montmartre."
L'Illustration, 1936, Christmas.

There is greater variety in the painting of the windmill on the R than on the L. The bright-to-dark quality is more varied--the picture is less symmetrical--there is greater variety of color--and of texture, particularly in the treatment of the sky. And yet the R one still has consistency and is so strongly organized that all parts are tied into one whole.

20 L* Wyeth. "Chambered Nautilus."
Time, 1957, Jan. 7.

R Larsson, C. "Convalescence."
Alfons, H. & S. Carl Larsson, skildrad av honom själv i text och bilder; en krönika sammanställd. Stockholm: Bonnier, 1952, p. 185.

There is more variety of pattern in the painting on the R, but these patterns seem unrelated to one another. The work on the L has greater variety in its brightness (the R is all very pale). There is more variety of direction of movement and of texture (thin, fluttering curtain; plain, bare walls) in the scene on the L, helping to make it the better picture.

21 L Dufy, R. "Santa Maria Della Salute."
Brunetti, M., Pignatti, T., Pallucchini, R., Lassaigne, J. Venice. New York: Skira, 1956, p. 134.

R* Kokoschka, O. "Church of Santa Maria Della Salute."
Brunetti, M., Pignatti, T., Pallucchini, R., Lassaigne, J. Venice. New York: Skira, 1956, p. 131.

These two paintings may well be of the same building done by different artists. The one on the R has more variety. There is strong contrast of light and dark (the doorway is quite dark and the marble of the building quite bright). There is greater variety in the handling of the direction of movement. It has greater variety of color and more varied brush strokes.

22 L* Tchelitchew. "Edith Sitwell."
Clipping of unknown source.

R Braitou-Sala. "Portrait of Madame A. J."
L'Illustration, 1928, May.

The painting on the L is less symmetrical, has more direction of movement, and has more variety of color and texture than R. The greater variety helps to make L the better picture.

23 L Meissonier. "Cavalier."
Wallace Collection, London. Print, Seeman #3469.

R* Van Dyck. "Sir Thomas Wharton."
Hermitage State Museum, Leningrad. Museum reprint.

The painting of the man on the L is all rather pale. In the R picture there is paleness in the sky but dark areas in the rocks, giving it greater variety of brightness. There is more variety of color as well in the right-hand portrait. R is the better picture of the two.

Test IV

1 L* Monet. "Poplars at Giverny, Sunrise."
Barr, A., Jr. (ed.) Masters of Modern Art. New York: Museum of Modern Art, 1958, p. 19.

R Grabaŕ, I. "Fevralskaya Lazoor" 1904.
Grabaŕ, I. My Life. Moscow: Eskoosstvo, 1937, facing p. 112.

2 L Amateur. Abstract oil: gold on pink, black, white.

R* Lanskoy, A. "Red Lawn."
Arts Yearbook 3. New York: Art Digest, Inc., p. 70.

3 L Greuze. "Severus Reproaches Caracalla for Wishing to Assassinate Him." (B&W)
Louvre, Paris. Print, Les Archives #R 669.

R* David. "Death of Socrates." (B&W)

4 L Witton, F. R. Cityscape.
Guptill, A. Color in Sketching and Rendering. New York: Reinhold, 1935, pl. 122.

R* Gromaire, M. "Brooklyn Bridge."
Postcard, Soho Gallery, Ltd., London.

5 L* Hopper. "Light House at Two Lights." (B&W)
Life, 1937, May 3.

R Kanter, M. "The Lighthouse." (B&W)
American Painting Today. Washington: The American Federation of Arts, 1939, p. 154, bottom.

6 L Smith, S. "Venice." (B&W)
Guptill, A. Freehand Drawing Self-taught. New York: Harper & Bros., 1933, p. 103.

R* Born, E. "Church of San Francisco, Assisi." (B&W)
Guptill, A. Freehand Drawing Self-taught. New York: Harper & Bros., 1933, p. 83.

7 L* Dufy. "Yacht at Le Havre with All Flags Out."
Lassaigne, J. Dufy. Geneva: Skira, 1954, p. 18.

R Cardella, T. "Tartane a Calvi."
Postcard, Edition Stehli, Switzerland.

8 L* Unknown. "Magpie on a Flowering Branch."
Art News Annual, 1946-7.

R Petrina, J. "A Parrot."
Petrina, J. Art Work: How Produced, How Reproduced. New York: Pitman, 1934, p. 84.

9 L Brockhurst, G. S. "Mrs. A. F. Stanley-Clarke."
Town & Country, 1936, Mar.

R* Renoir. "Portrait of Jeanne Samary."
Museum of Western Art, Moscow. Col. reprod.

10 L* Modigliani. "Two Young Girls." (B&W)
Modigliani, Amadeo (1884-1920): Peintures. Introd. de San Lazzaro. Paris: Editions du Chêne, 1947.

R MacLane, M. J. "Brother and Sister." (B&W)
Portraits of Americans by Americans. Catalogue, Nat. Assoc. of Portrait Painters Exhibition, Apr. 1-May 5, 1945. Biog. notes by Cowdrey, B. & Comstock, H. Pl. 57.

Training Session V: Aliveness

These pictures have been selected to show you that the better picture is often one which has a quality of aliveness, of vitality.

Perhaps your family has had a formal picture taken of you. You probably had to get all dressed up, had your hair combed until it looked "just right," and had to sit in whatever position the cameraman told you. Then at other times, probably, someone has taken an unposed snapshot of you while you were playing a game, talking, or busy doing something. Many an art expert, if the snapshot caught a feeling of aliveness, would prefer what is sometimes called a candid shot to the formal, posed picture.

We shall look at pairs of slides today in which the one considered less good has a posed look--a "hold-still-watch-the-birdie" look. The better picture in each pair has a greater feeling of aliveness. This may not be the only reason why it is the better of the two; some of the reasons we have already talked about in previous sessions apply in these pictures as well; but we shall be paying special attention to the difference between a stilted, posed appearance and one in which there is a feeling of vitality and aliveness.

1 L Goltzius, H. "Portrait of Jan Sadeler." (B&W)
Rijksmuseum, Amsterdam. Photo.

R* Cranach, the Elder. "Portrait of a Man." (B&W)
German Red Cross Calendar, 1945.

One of the things we all learn to do at a very young age is to tell how a person feels by his or her expression. Most of you can tell at a glance how your parents are feeling and whether this is the right moment to ask them a favor. Many different expressions show on a face, and they help to give a feeling of vitality; but if there is a blankness of expression, it doesn't have a feeling of aliveness to us. Here in these portraits of two men this seems true on the L, and therefore R is considered better.

2 L Loomis, A. "Old Man with Beard." (B&W)
Loomis, A. Figure Drawing for all it's Worth. New York: Viking Press, 1949, p. 170.

R* Dürer. "Study for St. Jerome." (B&W)
Albertina Museum, Vienna. Reprod.

A person need not always look happy to look alive. Here are two old men. The left-hand one looks like a pose of a man. We only know he is old because his beard and hair are white. There is nothing in his expression or the quality of his skin to tell us anything more about him. The man on the R, however, gives the feeling of the delicate, fragile quality of old age. This is done by using a delicate, light line and by having less sharp contrasts between the dark and light areas. He has an inward, contemplating look which is part of the feeling of aliveness old men may have. R is considered the better picture.

3 L Rohlfs, C. "Self-Portrait."
Selz, P. German Expressionist Painting. Berkeley: Univ. of California Press, 1957, pl. 172.

R* Kokoschka, O. "Portrait of Dr. Auguste Forel."
Myers, B. S. The German Expressionists, A Generation in Revolt. New York: Praeger, 1957, p. 59.

In this pair of portraits the old man on the R again is seen as a delicate, not very vigorous person. The inclusion of his bony hands and the light tones throughout the picture help to give him a living feeling. The L portrait is confusing as a total picture. The face is strong, rugged, and has a vigorous, alive quality; but this impression is spoiled by the vague, light pastel treatment of all the picture surrounding his head. The quality of aliveness is more complete in the portrait on the R, helping to make it the better work of art.

4 L Emmet, L. "Joseph S. Auerbach." (B&W)
Portraits of Americans by Americans. Catalogue, Nat. Assoc. of Portrait Painters Exhibition, 1945, Apr. 1-May 5. Biog. notes by Cowdrey, B. & Comstock, H. Pl. 33.

R* Manet. "Portrait of Emile Zola." (B&W)
Louvre, Paris.

The man on the L has a posed, formal look, as if he first had had to get ready to "sit" for his portrait. We cannot tell from his position, his expression, or the way his portrait was painted, anything about the man as a living person. The portrait on the R seems more natural. He seems to be caught at a moment when he is thinking. The books and paintings help tell us what kind of person he is. This one is considered the better portrait of the two.

5 L* Unknown. "A Minor Official Watching his Superior's Horse." (B&W)
Yale Univ. Art Gallery.

R Lung-mien, L. "A Khotanese Horse and Groom." (B&W)
Prospectus, 1935.

The drawing of the horse is awkward in the right-hand picture (On what foot would he take the next step?). But, more important, we feel no living quality in either the man or the horse or in how they relate to each other; and that is the main reason R is not so good as L. In L the horse is active; and the man is caring for him, leaning toward him, tending him.

6 L Waldmüller, F. "Mathias Feldmüller."
Grimschitz, B. Ferdinand Georg Waldmüller. Salzburg: Galerie Welz, 1957, pl. VIII.

R* Raeburn. "Colonel Francis J. Scott."
National Geographic Mag., 1940, July.

Here are two military men. The man on the L is posing in his uniform, and we may feel that his fancy hat and the medal around his neck are as important as the man himself. In R the man is also in uniform, but the main point seems to be that this man is a leader of men. This feeling is given partly through the upward angle of perspective (It is as if we ordinary souls must look up to see him!), and it is increased by the dark clouds behind him --he seems to come shining through! The R, then, has more of the quality of aliveness than L and is considered the better of the two.

7 L "M. R." "Five White Chickens."
Postcard. Edition Stehli, Switzerland, #135.

R* Unknown. "Two White Chickens."
From a Japanese art catalogue.

In these two pictures of chickens there is more vitality in those on the R. In L the details seem as important as the subject matter. The fact that all the chickens are in profile gives a static, fixed feeling; and the hard outlines, the whiteness against the dark is not the true quality of chickens. In R we feel the softness of the feathers. The fact that one is pecking, one is upright adds to the alive, active quality of chickens.

8 L* Rembrandt. "Study of a Lion." (B&W)
Louvre, Paris. Sepia reprod.

R Zaidenberg, A. "Study of a lion." (B&W)
Zaidenberg, A. Anyone can Paint. New York: Crown Publ., 1942, p. 199, bottom.

Which lion seems more alive? It is true that the dark, strong line in the R picture may seem to make you think of the strength of the animal. If you were to copy this picture, however, you would find your line was not a flowing one--it would be hard and stiff. The lines used in the lion on the L have a flowing, moving quality more like the animal. Our lion on the R also loses vitality in the handling of details. The foliage--all line designs with no shading--helps to make the whole picture only a decoration. The drawing of the lion on the L is considered to have more aliveness and is therefore better.

9 L* Marc, F. "Two Cats."
Postcard. F. A. Ackermanns Kunstverlag, #3874.

R Pinner, E. "Siamese Cats."
Postcard. The Pallas Gallery, Ltd., London, #1030.

At the R we see a pair of cats looking very much as they would look in a colored photograph. The flat mass of color of the background, however, deadens the picture. The whole L picture seems made of swinging curves that suggest the roundness and graceful, quick movements of cats. The variety of vivid color, too, in L, helps to make the whole picture more alive and contributes to the sense we have of the movements of cats.

10 L Relang, R. "Model." (photograph) (B&W)
U. S. Camera Annual 1952, p. 204.

R* Yoshioka, S. "Windy Day." (photograph) (B&W)
U. S. Camera Annual 1952, p. 210.

The detail, the pearl band, that is emphasized in L seems so important that perhaps the woman was only included to act as a prop to show it off. In the R picture our attention is on the woman, who has a lively response to a windy day. The R picture, having more vitality, is considered better.

11 L* Rembrandt. "Young Girl at Open Half-Door." (B&W)
Art Institute of Chicago. Museum print #C5231.

R Brush, G. "Mrs. Pearmain." (B&W)
Lee, C. Contemporary American Portrait Painters. New York: W. W. Norton, 1929, p. 11.

We have talked before about the over-use of symmetry. In some cases this will make a picture seem posed and without life. Not only is the pose too symmetrical in the right-hand portrait, but the handling of light is, also. The use of light and the sideward turn of the eyes give the woman on the L greater vitality; and L is considered the better picture.

12 L Titian. "Portrait of Cardinal Bembo."
Art News Annual, 1955.

R* El Greco. "St. Jerome."
The Saturday Review, 1964, Jan. 18.

At first glance one might say the man on R seems too symmetrically placed--but notice that the beard curves toward the right and his glance does also. The hands and book are at the left. He looks as if he'd just stopped reading to look up, and therefore there is an alive quality to the man. The row of buttons on his robe leads us from his hands to his face. The L picture remains in 3 separate parts: the hand, the robe, and the face. We don't get so much feeling of the alive, vital quality of the man. The R picture is considered the better work of art.

13 L* Hawthorne, C. "Young Woman in Yellow."
International Studio, 1922, Oct.

R Sorine, S. "The Girl in Blue."

A hard outline or a hard, precise quality in features tends to take away from the inner quality of aliveness. Here are 2 portraits of women. The texture of the hair, clothing, eyes, are all rather hard and slick in the picture on the R. The pose, too, is more formal and less natural. There is more lifelike feeling in the woman on the L, and thus it is considered the better picture.

14 L Boutet de Monvel, B. "Mrs. Seymour H. Knox."
Col. reprod.

R* Derain. "Head of a Girl."
International Studio, 1929, Nov.

The slick quality and hard outline are more evident in this posed portrait on the L than in the one on the R, which has more feeling for the fact that the subject is a living one. R is considered better.

15 L* Kokoschka, O. "Self-Portrait." (B&W)
Wheeler, M. 20th-Century Portraits. New York: Museum of Modern Art, 1942, p. 62.

R Lewis. "T. S. Eliot." (B&W)
Wheeler, M. 20th-Century Portraits. New York: Museum of Modern Art, 1942, p. 92.

The hard surface on the portrait on the R makes it seem less alive than the one on the L, which is considered better.

16 L Williams, C. "Portrait of a Lady Seated." (B&W)
Annual of the Society of Illustrators, 1911. New York: Chas. Scribner's Sons, 1911.

R* Cassatt. "Girl Seated." (B&W)
Cleveland Museum of Art. Museum photo., C. M. A. #7302/6118.

In L we have a fine example of the posed, dressed-in-Sunday-best look that adds nothing to our feeling about the person shown. The little girl has been made to sit looking straight ahead, and we cannot be sure whether the point is to show how she looks or to picture the bonnet she has acquired. In R we may possibly assume that the girl has been asked to sit still, but the pose is a natural, easy one; and the child, relaxed into her thoughts, appears a real person. In L the definite, hard lines that make up the child's face contribute to making the figure seem poster-like. In contrast, the soft, suggestive qualities in the R drawing allow us to have changing ideas about the little girl, just as we have changing ideas about people we know.

17 L Duveneck, F. "Portrait of Dakota W. R. Balary." (B&W)
International Studio, 1923, July.

R* Renoir. "Portrait of Mlle Irène Cahen of Antweys." (B&W)
Verve, 1939, July-Oct.

The soft, tender quality of a young girl is shown in each case here; but in L the strong light and dark contrast and the hard, exact quality of the features detract from that feeling. R with its generally soft quality is more in keeping with alive tenderness.

18 L* Manet. "Mery Laurent in a Veil."
Art News Annual, 1958.

R Berard, C. "Heads of Two Women."
Col. reprod.

There is not only a hard surface quality in the work on the R but the details, the hats, veils, and neck scarves are as important or perhaps more important than any feeling of aliveness in the women. The L picture includes hat, veil, and neck scarf but concentrates on the human, alive quality of the woman. L is considered the better work of art.

19 L* Renoir. "Woman with a Cat."
National Gallery of Art, Washington, D. C. Col. reprod.

R Heyerdahl, H. "Child with a Cat."
Kunst I Skolen.

Here in 2 portraits of a person holding a cat we see that the young girl on the R seems posed. She and the cat look united only long enough for the picture to be finished, and there is no human feeling involved in the relationship between the two. The girl looks cute; the cat looks eager to get away. In the L picture we feel the unity of the softness of both young woman and cat, and each is enjoying the other. There is a human quality of tenderness, making it considered the better picture.

20 L* Lievens, J. Head of a bearded man. (B&W)
The Hague Museum.

R Cornelis, Van H. "Portrait of Dirck Volckerts Coornhert." (B&W)
Frans Halsmuseum, Haarlem. Museum print #59.

The way light is used in a picture can help or detract from the feeling of aliveness. In L, generally considered the better of these two, the light suggests that the face is moving out of the darkness and is very much alive. The even light on R gives a flatter effect and makes us aware of the fact that this is, after all, just a flat picture.

21 L Spada, L. "Self-Portrait." (B&W)
Masciotta, M. *Portraits d'Artistes par Eux-Mêmes, XIV-XX Siècle*. Milano: Electa Editrice, 1955, pl. 63.

R* Allori, C. "Self-Portrait." (B&W)
Masciotta, M. *Portraits d'Artistes par Eux-Mêmes, XIV-XX Siècle*. Milano: Electa Editrice, 1955, pl. 62.

It is not only the handling of the light in this pair that makes the R seem more alive. It seems so because of the vigorous curves in the hat and robe, the angle of the head, and the expression of the eyes.

22 L* Rembrandt. "Portrait of an Old Man."
Print, Seeman #460.

R Repin, I. "V. V. Zmasop -- 1883."
Grabar', I. E. *Repin*. Moscow: Ezages, 1937, vol. II, facing p. 20.

Both these old men have a somewhat posed look about them. Perhaps it is the yellow cast of the light and the inclusion of the gnarled hands that make the old man on the L more vital and alive than the man on the R.

23 L* Duchamp. "The Artist's Father." (B&W)
Wheeler, M. *20th-Century Portraits*. New York: Museum of Modern Art, 1942, p. 60.

R Orpen. "Roland Knoedler, 1922." (B&W)
Wheeler, M. *20th-Century Portraits*. New York: Museum of Modern Art, 1942, p. 83.

And again in this pair of men the inner, human, alive quality is more evident in L, the better work of art, than in R.

24 L Bourdon, S. "Portrait of René Descartes." (B&W)
Louvre, Paris. Print. Les Archives #P.448.

R* Rembrandt. "Portrait of a Man." (B&W)
Collection of Charles M. Schwab, Pittsburgh. Reprod.

In L the man's face shown in full light tells us nothing about his living quality, whereas the man coming from the shadows on the R adds to the feeling that he is active and moving toward us. R is considered better.

Test V

1 L Loomis, A. "Father Time." (B&W)
Loomis, A. Figure Drawing for all it's Worth. New
York: Viking Press, 1949, p. 192.

R* Rubens. "Drawing for St. Simon." (B&W)
The Prado, Madrid. Museum reprod. #815.

2 L Zaidenberg, A. "Landscape with Boy Drawing." (B&W)
Zaidenberg, A. The Joy of Painting. Garden City, N. Y.:
Hanover House, 1955, p. 53.

R* Toulouse-Lautrec. "Self-Caricature." (B&W)
Meisterwerke Fr. Impressionisten.

3 L* Bonnard. "Breakfast."
Terrasse, C. French Painting in the XXth Century.
London: Hyperion Press, 1939, pl. I.

R Grabaŕ, I. "F Grimco."
Grabaŕ, I. My Life. Moscow: Eskoosstvo, 1937, facing
p. 232.

4 L Unknown. "Scotch Terrier."
Postcard. Alfred Mainzer, Inc.

R* Stone, C. "Vincent Astor's dachshund, 'Robin Hood.'"
Col. reprod.

5 L* Degas. "Diego Martelli."
Print. Seeman.

R André, A. "Portrait of Claude Monet."
International Studio, 1923, Mar.

6 L* Van Dyck. "Lucas Vosterman." (etching) (B&W)

R Vosterman. "Jacques Callot." (engraving) (B&W)

7 L Unknown. "Bird."
Postcard. Alfred Mainzer, Inc. #2250/4

R* Graves, M. "Bird in the Spirit."
Postcard. Metropolitan Museum of Art, #M752.

8 L Sorine, S. "H. R. H. The Duke of Kent."

R* Wyeth. "Portrait of Karl."
Art News, 1953, Nov.

9 L* Schiele. "Little Austrian Girl."
Benesch, O. Egon Schiele as a Draughtsman. Vienna: State Printing Office of Austria, pl. 3.

R Unknown. "Costumes Suisses."
Postcard. Edition Stehli, Switzerland, #2561.

10 L* Giscko. "Three Storks." (B&W)
Mody, N. A Collection of Nagasaki Colour Prints & Paintings. London: Paul, Trench, Trubner, 1939, pl. 157.

R Unknown. "Two Storks." (B&W)
From a Japanese art catalogue.

Training Session VI: Decoration

Today we shall talk about decoration. Many of you have made decorations for holidays, or decorated a room for an occasion or "do."

Decoration is often meant as "something extra"--the added icing on the cake. When added to a basic art object, to be good decoration it must become part of the object *itself*. *It* mustn't have a "stuck-on," after-thought look. It must also suit the object being decorated in line, shape, texture, and material. (To use feathers for decorating a bowl that will hold water would not be suitable!)

Decoration on an art object must not shout for attention. It must remain secondary to the work as a whole. It may even emphasize or help carry out the main idea of the object or work of art.

1 L Noh robe.
Gunsaulus, H. Japanese Textiles. New York: Privately printed for the Japan Society of N. Y., 1941, pl. V.

R* Noh robe.
Gunsaulus, H. Japanese Textiles. New York: Privately printed for the Japan Society of N. Y., 1941, pl. I.

In these Oriental robes the decoration on R helps to make it considered the better of the two. Good decoration should remain secondary to the main purpose of the object. The pattern on the robe at L seems too strong and spotty, and detracts from the general shape and flow of the gown. The design on R is consistent and has variety, two subjects we have spoken about before. It also is good decoration, for it remains secondary but adds to the beauty of the robe.

2 L Lindstrand, V. Crystal vase. (B&W)
Decorative Art 1954-55: The Studio Year Book, p. 121, bottom.

R* Lindstrand, V. Crystal vase. (B&W)
Decorative Art 1956-57: The Studio Year Book, p. 101.

The decoration on R is considered better. Decoration should be in keeping with the material. Glass has a light, flowing quality; and the square, rigid design on L not only doesn't fit with the shape of the vase but doesn't seem suited for decoration on glass.

3 L Lake-Orwar, J. Cut crystal vases and fish bowl. (B&W)
Decorative Art 1956-57: The Studio Year Book, p. 102.

R* Bratt, M. Two glass vases and bowl. (B&W)
Decorative Art 1953-54: The Studio Year Book, p. 118, bottom left.

Here the decoration on R is better than on L. It remains secondary in importance to the general forms and shapes. It is in keeping with the quality of glass. The decoration on the handle of the low, round bowl on the L is thin and pointy. Although these are also qualities of glass, is it wise to utilise them in a handle? Good decoration should not interfere with the use of an object.

4 L* Michelsen, A. Table silver. (B&W)
Hiort, E. Modern Danish Silver. New York: Museum Books, 1954, pl. XXXV, p. 86.

R Møller. Table silver. (B&W)
Hiort, E. Modern Danish Silver. New York: Museum Books, 1954, pl. LXIII, p. 104.

The simple, almost undecorated utensils on L are considered better. The wiggly shape of the handles on R seems to fight with the use of the objects. Although it is possible that the curves are shaped for our fingers, we should have to use these pieces with much more care than usual. The decorative element interferes with the use of the object.

Good decoration remains secondary and should not shout for attention. In the next 4 pairs you will notice that because the decoration is uneven, "spotty," it claims too much notice.

5 L Cooper, S. Tea set. (B&W)
Decorative Art 1949: The Studio Year Book, p. 82, top.

R* Lindberg, S. Tea set. (B&W)
Decorative Art 1952-53: The Studio Year Book, p. 106, bottom left.

Because the decoration made by the lines remains secondary on R, this tea service is considered the better of the pair. The L group has a spotty decoration which detracts from the over-all design or shape of the objects.

6 L* Reproduction of Kirman carpet.
Tattersall, C. A History of British Carpets from the Introduction of the Craft until the Present Day. Essex, England: F. Lewis, 1934, pl. XXVII.

R Medallion carpet.
Tattersall, C. A History of British Carpets from the Introduction of the Craft until the Present Day. Essex, England: F. Lewis, 1934, pl. LXXXVIII.

The spotty, uneven quality of the decoration on the rug at R makes it less good than the one on L.

7 L* Tuscan plate. (B&W)
Clipping identified as Paris, Sigismond Bardac. Parke-Bernet-Schiff, May 4, 1946.

R Chinese plate. (B&W)
Chicago Art Institute, Chicago.

The decoration on the plate at R is uneven and spotty, claiming too much of our attention. Also, there is such a strong contrast between the heavy, dark decoration around the rim and the blank light area that the decoration cannot remain secondary. The plate on L actually has more lines of decoration; but because of their shape and arrangement, decoration remains secondary and does not detract from the over-all design.

8 L* Silver tray. (B&W)
Plaisir de France: Styles de France--Objets et Collections de 1610 à 1920. Paris: Le Rayonnement Français, 1920, p. 109, center.

R Silver tray. (B&W)
Plaisir de France: Styles de France--Objets et Collections de 1610 à 1920. Paris: Le Rayonnement Français, 1920, p. 108, bottom.

On the right-hand platter the separateness of the several parts of the border design and the 4 "spots" of decoration prevent us from seeing the platter as a whole design. It is true that there is one "spot" of decoration in the center of the L platter, but it is so delicate as to remain secondary, and we take in the over-all design and shape of the platter without interference from the decoration.

9 L "Westover." (Charles City County, Va.) (B&W)
Sale, E. D. *Colonial Interiors.* New York: W. Helburn, 1930, pl. 127.

R* "Smallwood-Jones House." (New Bern, N. C.) (B&W)
Sale, E. D. *Colonial Interiors.* New York: W. Helburn, 1930, pl. 124.

Here in the design of two walls the decoration on L is in such contrast to the wall that it cannot remain secondary. This is not true of R, which helps to make it the better of the pair.

10 L Tympanum over church portal, Neuilly-en-Donjon, France. (B&W)
Photo. Les Archives #17978 (cropped at bottom).

R* Tympanum of main portal, west facade, Abbey of S. Pierre, Moissac, France. (B&W)

Here we have 2 designs above doorways. At L the strong contrast between the curved blank area and the decorated center section makes the decoration too important. The more gradual variation in decoration at R makes it remain secondary; and R is considered the better work of art.

11 L Plate. (B&W)
Plaisir de France: Styles de France--Objets et Collections de 1610 a 1920. Paris: Le Rayonnement Francais, 1920, p. 138, top right.

R* Plate. (B&W)
Plaisir de France: Styles de France--Objets et Collections de 1610 a 1920. Paris: Le Rayonnement Francais, 1920, p. 138, top left.

The decoration on L is considered better than that on R. The decoration on R seems too heavy for the plate; it is uneven; there is one strong mass demanding attention, taking away from the form and design of the plate as a whole. On L, the decoration does not dominate the piece. It becomes a part of the whole piece, and by carrying our attention around a circle, repeats the main shape of the plate. It is considered good decoration.

In the next slides there is too much decoration in one of each of the pairs: too many lines, too many colors; or too many textures. When this is so, decoration is no longer secondary--it plays too big a part in the work as a whole. The work with less decoration will be seen to be better.

12 L Nilsson, C. I. A. Table lamp. (B&W)
Decorative Art 1956-57: The Studio Year Book, p. 122.

R* Table lamp. (B&W)
Decorative Art 1955-56: The Studio Year Book, p. 127.

Here are 2 slides of lamps. The lines in the background on L add confusion to the comparison; but even if the background were blank, the lamp would seem over-decorated. There is the decorative, curved base; the contrast of dark and light; the straight lines crossing one another on the shades; and the added decoration at the top and base of each shade. The simpler decoration on the lamp at R is better, helping to make it the better work of art.

13 L* Natzler, G. & O. Three ceramic bowls.
Decorative Art 1943-48, The Studio Year Book, p. 108.

R Three glass bowls.
Decorative Art 1952-53: The Studio Year Book, p. 89.

There are too many shapes and color changes in the decoration of the objects on R, making the decoration over-important. The simple color and texture decoration on L is considered better.

14 L* Glass pitcher. (photograph) (B&W)

R Glass pitcher. (B&W)
Garvan Collection, Yale Art Gallery, New Haven. Photo. A. G. #389-E 48.

The R pitcher has too many lines for its decoration, and the decoration becomes too important. We are distracted by it. On L, the decoration remains secondary in importance to the general form. It seems more a part of the glass itself, too. Decoration on R looks stuck on or added, especially since there are two kinds of decoration competing for attention in the same part of this pitcher. Thus the L pitcher is considered the better work of art.

15 L* Teapot.
Frantz, H. French Pottery and Porcelain. London: B. T. Batsford, 1913, pl. 6.

R Teapot.
Mankowitz, W. & Haggar, R. The Concise Encyclopedia of English Pottery and Porcelain. London: A. Deutsch, 1957, color pl. 17.

Here are 2 teapots. There is so much decoration in the one on R--the handle, the spout, the lid, and the pot are all highly decorated--that decoration no longer remains secondary. The teapot on L is considered the better one.

16 L* Scheier, E. & M. Vase, plate and bowl. (B&W)
Decorative Art 1953-54: The Studio Year Book, p. 111, bottom.

R Bang, J. E. & Hoyrup, P. Vase and plate. (B&W)
Decorative Art 1954-55: The Studio Year Book, p. 107, top left.

The simple spiral decoration on L remains secondary and follows the shapes of the objects. For these reasons, among others, the left-hand group is considered the better work of art.

17 L Turkish wall tile.
Oz, T. Turkish Ceramics. Turkish Press, Broadcasting and Tourist Dept., 1954, pl. LXIII.

R* Turkish wall tile.
Oz, T. Turkish Ceramics. Turkish Press, Broadcasting and Tourist Dept., 1954, pl. LXIV.

The decoration remains secondary and increases the total effect in the design on R, making it the better work of art. In the L tile, the strong shape near the top, the unevenness, the change in the kind of decorative pattern take away from our seeing it as a whole and contribute reasons for considering this decoration poor.

18 L Cox, F. Covered jar. (B&W)
Priolo, J. *Ceramics and how to decorate them.* New York: Sterling, 1958, illus. 37.

.. R* Cox, F. Covered jar. (B&W)
Priolo, J. *Ceramics and how to decorate them.* New York: Sterling, 1958, illus. 133.

In these 2 jars the decoration on R remains secondary and adds to the piece as a whole design, helping to make it the better of the two. The decoration on L is spotty and so varied in itself as to be distracting.

Paintings may have decoration, too. In the next slides there is again too much attention given decoration in one of each pair. There is so much decoration that it takes away from the main statement the artist is making; and the whole work becomes, instead of alive and important, merely a decoration.

19 L Zuloaga, I. "Lolita." (B&W)
International Studio, 1916, Dec.

R* Sargent. "Nonchaloir." (B&W)
Art News, 1956, Jan.

In these 2 pictures of reclining women the decoration in L is so strong, so varied, that it seems more important than the subject. The R painting has decoration in it too, but it remains secondary to the main statement, which is to show a woman resting on a sofa. The R picture is considered the better work of art.

20 L* Chardin. "La Récureuse."
Louvre, Paris. *L'Illustration*.

R Larsson, C. "Martina framför brasan."
Alfons, H. & S. *Carl Larsson, Skildrad av Honom Själv; Text och Bilder; en Krönika Sammanställd.* Stockholm: Bonnier, 1952, p. 217.

Too much attention is given decoration in the picture on R. L is the better work of art.

21 L* Unknown. "Buddha."
Col. reprod.

R Unknown. "Amitabha Buddha, and Padma-Sambhava."
Life.

Both these Oriental works have a lot of decoration; but because the color scheme is less full of contrasts in the work on L, the decoration remains secondary. Our main attention remains on the central figure, making this the better work of art.

22 L Wine jar.
Hobson, R. & Hetherington, A. The Art of the Chinese Potter from the Han Dynasty to the End of the Ming. London: 1923, pl. CIV.

R* Wine jar.
Hobson, R. & Hetherington, A. The Art of the Chinese Potter from the Han Dynasty to the End of the Ming. London: 1923, pl. CIII.

Both these vases have a lot of decoration, but again because of simplicity of color the decoration remains secondary in the vase on R. This vase is considered the better work of art. On L, the contrasts between dark blue, yellow, and blue-green make the decoration seem too important.

23 L Gold stag (part of shield) (B&W)
Rice, T. The Scythians. New York: F. A. Praeger, 1957, pl. 24.

R* Gold stag (part of shield) (B&W)
Rice, T. The Scythians. New York: F. A. Praeger, 1957, pl. 23.

The decoration on the R statue remains secondary but helps to carry out the main purpose, which is to show a crouching animal. The decorative holes in the antlers are repeated in the eyes, nostril, and hoofs. In the animal statue on L the added decoration on the animal's body and under his neck detracts from the crouching posture and is therefore not considered good.

24 L. Vase. (B&W)
Kohlhaussen, H. *Geschichte des Deutschen Kunsthandwerks.* München: F. Bruckmann, 1955, fig. 430.

R. Cup. (B&W)
Kohlhaussen, H. *Geschichte des Deutschen Kunsthandwerks.* München: F. Bruckmann, 1955, fig. 420.

Both of these objects have a good deal of decoration. It is partly because of the stuck-on bumps and curved ridges on the L one that the decoration is less successful than on R, which is judged to be the better work of art.

25 L. Pitcher. (B&W)
Watkins, L. *Early New England Potters and Their Wares.* Cambridge: Harvard Univ. Press, 1950, pl. 108.

R. Jug. (B&W)
Barber, E. *Hispano-Moresque Pottery in the Collection of the Hispanic Society of America.* New York: The Hispanic Society of America, 1915, pl. 45.

Here are 2 pitchers. In L, decoration is spotty and detracts from the general form as a whole. The decoration on R remains secondary to the use and general form of the pitcher and yet adds to the work, making it the better of the two.

26 L. Silk rug.
Mumford, J. *Oriental Rugs.* New York: C. Scribner's Sons, 1929, pl. VI.

R Embroidered carpet.
Tattersall, C. *A History of British Carpets from the Introduction of the Craft until the Present Day.* Essex, England: F. Lewis, 1934, frontispiece.

Decoration remains secondary in the L of these 2 rugs, making it better than the rug on R.

27 L Dragon rug.
Dilley, A. Oriental Rugs and Carpets. New York: C. Scribner's Sons, 1931, pl. L.

R* Silk rug.
Dilley, A. Oriental Rugs and Carpets. New York: C. Scribner's Sons, 1931, pl. XIV.

The very subtle variation in color and shapes in the rug on R makes decoration secondary but adds to the beauty of the rug as a work of art. It is considered the better of the two.

28 L Printed textiles.
Decorative Art 1956-57: The Studio Year Book, p. 76.

R* Printed textiles.
Decorative Art 1956-57: The Studio Year Book, p. 64.

One can consider each fabric separately or the fabrics as they fit together. In either case, decoration remains less uneven and spotty in the group on R, helping to make it considered the better work of art.

29 L Stoneware. (B&W)
Watkins, L. Early New England Potters and Their Wares. Cambridge: Harvard Univ. Press, 1950, pl. 94.

R* Stonsware. (B&W)
Watkins, L. Early New England Potters and Their Wares. Cambridge: Harvard Univ. Press, 1950, pl. 95, lower right.

The band of decoration near the neck of the vase on R follows the general shape, remains secondary, and helps to make this the better work of art. On L, the flower form and stem in the decoration do not seem to fit the general form and do not improve the work as a whole.

30 L* "Siva Mahésvara." (B&W)
Campbell, J. (ed.) The Art of Indian Asia, its Mythology and Transformations. New York: Pantheon Books, 1955, p. 253.

R "Kuthâra." (Caturmukha temple) (B&W)
Campbell, J. (ed.) The Art of Indian Asia, its Mythology and Transformations. New York: Pantheon Books, 1955, p. 108.

Decoration is so important in the sculpture on R that it detracts from the work as a whole; whereas in L the decoration remains secondary and suits the work, adding to the whole effect.

Test VI

1 L Hoyland, I. Vase. (B&W)
Decorative Art 1956-57: The Studio Year Book, p. 85.

R* Sanders, H. Vase. (B&W)
Decorative Art 1953-54: The Studio Year Book, p. 108, left.

2 L Teapot. (B&W)
Schreiber Collection, Victoria and Albert Museum. Catalogue by Rackham, B. London: Publ. under authority of Board of Education, 1924-30, pl. 53, #443.

R* Teapot. (B&W)
Schreiber Collection, Victoria and Albert Museum. Catalogue by Rackham, B. London: Publ. under authority of Board of Education, 1924-30, pl. 66, #582.

3 L* Manet. "Skating, 1877."
Art News, 1950, Feb.

R Zuloaga, I. "The Loge."
Col. reprod.

4 L* Lamp. (B&W)
Oz, T. Turkish Ceramics. Turkish Press, Broadcasting and Tourist Dept., 1954, pl. LXVII, #121.

R Cache-pot. (B&W)
Tilmans, E. Porcelaines de France. Paris: Editions des deux Mondes, 1953, p. 158.

5 L Navaho blanket.
James, G. _Indian Blankets and their Makers_. New York: Tudor, 1937, fig. 116.

R* Nazca fabric.
Bennett, W. _Ancient Arts of the Andes_. New York: Museum of Modern Art, 1954, fig. 70.

6 L Gribelin, S. Salver. (B&W)
Hayward, J. _Huguenot Silver in England 1688-1727_. London: Faber & Faber, 1959, pl. 92.

R* Lukin, W. Salver. (B&W)
Hayward, J. _Huguenot Silver in England 1688-1727_. London: Faber & Faber, 1959, pl. 93.

7 L* Broc à lait. (B&W)
Tilmans, E. _Porcelaines de France_. Paris, Editions des deux Mondes, 1953, p. 60.

R Pot à eau. (B&W)
Tilmans, E. _Porcelaines de France_. Paris, Editions des deux Mondes, 1953, p. 90.

8 L Candelabra. (B&W)
Plaisir de France: Styles de France--Objets et Collections de 1610 à 1920. Paris: Le Rayonnement Français, 1950, p. 89, top left.

R* Candelabra. (B&W)
Plaisir de France: Styles de France--Objets et Collections de 1610 à 1920. Paris: Le Rayonnement Français, 1950, p. 88, bottom right.

9 L* Chinese vase (from the Ardebil Shrine).
Col. reprod.

R Chinese vase.
International Studio, 1927, Mar.

10 L* Vase. (B&W)
Hudig, F. _Delfter Fayence_. Berlin: R. C. Schmidt, 1929, p. 197.

R Vase. (B&W)
Hudig, F. _Delfter Fayence_. Berlin: R. C. Schmidt, 1929, p. 126.

Training Session VII: Appropriate Use of Elements

When we first talked together, we discussed the importance of selection in a work of art. A good work of art, you will remember, does more than show us how something looked at a particular moment; it selects in order to tell us something about what it shows, or to try to suggest a feeling about what it shows.

In a good work of art there is usually definite agreement or unity between the idea or feeling and the way the idea or feeling is expressed.

The visual arts do not use words or sounds to communicate. The language of the visual arts is made up of other kinds of elements, elements such as color, line, dark and light, shapes and forms. Colors may be warm or cool, lines may be calm or active, shapes may be heavy or light, awkward or graceful. To show something gay and happy, the colors selected for use are not usually drab or somber. To show something quiet or peaceful, lines are not usually active; they are not usually zig-zags or diagonals, but horizontals. The language or elements are selected to be appropriate to the purpose of the work of art. There is unity or a relationship between the idea and feeling and the way the idea or feeling is expressed.

The pairs of slides you will see now illustrate this unity or relationship between the purpose of the work of art and the elements expressing the idea or feeling.

1 L Unknown. "Bird in the Snow from Ten Bamboo Hall."

R* Ritsuo, O. "Birds and Wild Camelia in Snow."
Morrison, A. The Painters of Japan. New York: Frederick A. Stokes, 1911, vol. I, pl. LVII.

In R we see from a distance birds sitting in repose on a delicately flowering tree limb. The white bark of the limb, the shadowy outline of the 2 birds' bodies, the daintiness of the flowers, all help to give a feeling of a fleeting, peaceful moment. In L we see the bird close at hand; this, and the large size of the blossoms, interfere with a feeling of delicacy, the expression of which does still seem to be a main idea of the painting. In R the elements are delicate throughout and therefore more appropriate to the feeling intended.

2 L   Golinken, J. W. "At Chicago." (B&W)
Crane, A. (ed.) Portrait of America. New York:
Hyperion Press, 1945, pl. 68.

R.   Bellows. "A Stag at Sharkey's." (B&W)
Museum of Art, Cleveland.

A prize fight is a tense and active event. In L we see what would be an especially exciting moment, when one of the fighters may be just about to become the winner. But the strong horizontal lines made by the outline of the boxing ring, repeated by the lineup of three pairs of feet, are calm rather than arousing and, therefore, excitement is not communicated. In R we have the mood of a fight--the action and the strain. Bright light and intensely dark areas add to the dramatic quality of intense action, suggested by the diagonal and arousing lines of the picture. Here at R are elements appropriate to express the idea of the painting. There is a relationship between the idea and the treatment.

3 L.   Picasso. "Two Harlequins."
Col. reprod.

R   Picasso. "Clowns."

Both pictures seem to communicate a particular way of feeling about clowns, of seeing them as sad and lonely. But in L there is greater unity between the way the feeling is presented and the feeling itself. For here the blank and only slightly tinted background adds to and is appropriate to the feeling of lonely emptiness. The solid colors in the clothing, unbroken by line or pattern, repeat the emptiness of the background. Notice also that the vagueness of the faces in the L, in contrast to the more distinctly drawn faces in R, help to restate the feeling of lost sadness.

4 1. De Saedeleer, V. "Hiver en Flandre."
Haesaerts, P. *Histoire de la Peinture Moderne en Flandre*. Bruxelles: Les Editions de l'Arcade, 1960, p. 117.

2. Brueghel, the Elder. "Hunters in the Snow."
Craven, T. (ed.) *A Treasury of Art Masterpieces from the Renaissance to the Present Day*. New York: Simon & Schuster, 1939.

Here are two scenes of winter activity. In 1 the possibility of sledding is suggested, but the horizon's strong line, the unbroken blocks of solid color in the sky and snow, deaden the picture and give little of the movement nippy weather excites. In 2 we not only see the variety of things we can do in winter--hunt, skate, and sled, we can almost feel the movement. The slope of the snow-covered hills, the diagonal lines of moving men, the varying shapes of color repeated throughout the picture, all suggest the idea of various and changing movement. The selected elements are very *appropriate* to the idea.

5 1. Ch'uan, Ma. "Horizontal Scroll of Flowers & Butterflies."
New York: *Metropolitan Museum of Art Bulletin*, 1952, Feb.

2 Hsuan, Ch'ien. "Early Autumn."
Art News Annual 1946-7.

Here are 2 pictures each showing delicate creatures that fly. The exactness of drawing in the 2 presents what may be a very accurate picture of the way moths look, but there is no suggestion of what they do. The 1 work with its blurred outlines, its shadowy colors, and its lines of motion and activity seems to suggest more about the creatures than just how they look. There is greater unity between the feeling and the treatment.

6 L* Van Meegeren. "The Disciples at Emmaus." (B&W)
Decoen, J. Back to the Truth. Rotterdam: A. Dekker, 1951, pl. 1.

R Van Meegeren. "Christ in the midst of the Doctors." (B&W)
Decoen, J. Back to the Truth. Rotterdam: A. Dekker, 1951, pl. 18.

These 2 pictures show a great teacher surrounded by men who are supposedly awed by him. In R, however, the main figure is looking trance-like out into space. Some of the others do seem interested in him and humble, but the one at the far left is not. He is even looking in another unexplained direction! In L, light focusses on the teacher. The way he is painted makes it seem right that the others give him their full attention. The treatment used here is more appropriate to the main idea of the picture.

7 L Tobey, A. "[illegible] Picnic."
Life.

R* Renoir. "Le Moulin de la Galette."
Cassou, J. Renoir.

Here are 2 pictures of a party. In L we know it is a party because we see the champagne, but this work might just as well have been a photograph. On R there seems to be a feeling of a gay, lively party. The busy movement of light and color (for example, follow the blues around the canvas), the busy curves made by the positions of the people, suggest gaiety and liveliness. Treatment is related to the feeling of a gay party.

8 L* Seurat. "Le Pont de Courbevoie."
The Connoisseur, 1932, Feb.

R Signac. "St. Tropez."
French Art Gallery, New York.

Both of these pictures show the quiet stillness often felt near water. In R, however, the colors are warm and there is a great deal of movement: the clouds seem to be moving, the varied lines made by the masts suggest that the boats are rocking. In L the straight verticals of the masts, the strong horizontals in the pier, and the strong horizon line all give a feeling of intense stillness. The elements are related to the idea.

9 L* Klee. "With Green Stockings."
Clipping from an unidentified book on Klee, p. 255.

R Child's drawing. "A Fairy."
Tomlinson, R. Children as Artist. New York: King Penguin Books, 1944.

Here are 2 pictures or impressions of young girls. In R the colors are bright and cheerful but also opaque and solid, so that no clear feeling or idea about the young girl comes through. In L, the quality and sweep of the thin, dark line and the choice and placement of colors help to develop the idea of the gentle, awkward grace of a little girl. Here treatment seems especially appropriate to the subject.

10 L Saryan, M. S. "Industry in the Mountains."
Soviet Painting. State Art Publishers, 1939.

R* Sample, P. "Anaconda Smelter has the World's Tallest Stack."
Fortune, 1936, Dec.

Both these pictures show pretty much how a mining site looks. But in R, because all colors are greyed down, we have a sense of the dismal and the dreary that tearing into the earth may give. Treatment relates to the idea of the picture, helping to make clearer the meaning of what is shown.

11 L Cottet, C. "Au Pays de la Mer -- The Farewell." (B&W)
Print, Les Archives #179.

R* Van Gogh. "The Potato-eaters." (B&W)
Schapiro, M. Vincent Van Gogh. New York: Abrams, 1951.

In both these pictures we see people at table. The L painting seems to convey no particular feeling or idea. But in R the somberness of the light and the heavy, sagging quality of the faces and bodies give the picture a feeling of dark joylessness. Treatment is unified with the idea of the picture.

12 1* Rosai, O. "Three old women against buildings."
Cairola, S. (ed.) *Arte Italiana del Nostro Tempo*. Bergamo: Instituto Italiano d'Arti Grafiche, 1946, pl. CCXXIX.

2 Allinson, A. "Market in China."
The Studio Annual of Fine Art in color, 1937, p. 121.

Both pictures seem to be commenting on the drab routine frequently to be seen in a woman's life. In 2 the idea, however, seems confused with the general variety of colors and forms in a market-place. In 1 the women are placed under dull-colored buildings with black windows that increase the feeling that the women's lives are often dark and sunless and endlessly the same, despite the chance for a gossip. The elements communicate the feeling in the picture.

13 1. Unknown. "Cranes."
Cutler, T. *A Grammar of Japanese Ornament and Design*. London: B. T. Batsford, 1880, pl. 12.

2* Li Ti. "Ducks."
Col. reprod.

Both these pictures show birds. In 1, despite the attempt to show the wings of the bird in a curve suggesting a bird's gracefulness, the birds seem decidedly awkward. The emphasis on the pointed, spread-out claws, the harshness of the black lines marking out the necks, the sharpness of the red blots on their heads, and the large patterns in the feathers seem to give the whole picture a hard, coarse feeling. In 2 all colors are soft and shade into one another. The curves outlining the birds are gentle. The background of slender grasses helps to give the over-all feeling of gentleness and grace. Treatment is better related to feeling in this work on 2.

14 L. Whistler. "Portrait of My Mother."
Luxembourg, Paris. Clipping from *World's Greatest Paintings*.

R Unknown. "Mrs. William Cooper, Mistress of Otsego Hall."
Life, 1951, July 2.

Both these paintings seem to be about an old woman sitting in quiet relaxation. In L all parts of the picture are treated in a way that is unified with this idea. Colors are dark and quiet as old age often is. There is little feeling of movement anywhere, not even in lines of perspective. All parts of the picture have been selected for their darkness and quiet, and so the main idea of an old woman in repose comes through clearly. In R the strong moving perspective lines, the varied colors and shapes in the background, the man standing at a slight angle in one of the distant doorways distract and contradict what still seems to be the main intent of the picture.

15 L. Baumeister. "Hamra."
Grohmann, W. *Willi Baumeister*. Stuttgart: W. Kohlhammer Verlag, 1952, pl. 125.

R. Miró. "Women and Birds in Front of the Sun."
Soby, J. *Joan Miró.* New York: Museum of Modern Art, 1959, p. 109.

Both pictures present strange, nameless shapes. In the one on the L, however, the lavender and greenish-blue background gives a light feeling that is increased by the bright orange and clear blue and yellow. The bright, light colors do not seem related to the large dominant shape in black in the center of the picture, which gives a gallows-like effect. On the R the shapes that seem so threatening become even more so because of the somber background. Even the touches of color in the red ball and the tiny yellow and blue stars are muddy and faint. This R picture is considered better because the treatment is unified with the idea.

16 L. Turner. "Fishermen at Sea."
Rothenstein, J. Turner. London: Faber & Faber, 1949, pl. 1.

R Henry, C. "Adrift."
Modern Masterpieces of British Art. London: Amalgamated Press, pl. 118.

Storms on the water are often *frightening*. In R, although we see whitecaps and waves as well as wind in the sails of the boat, no intense *feeling of fear* is suggested. This is partly because the precise use of line and shapes makes everything very clear. In L the light is used to add a dramatic feeling. There is little color to brighten the mood, and the *forms* have no clear edges. The feeling of *fears* in a storm at sea is brought out by the treatment the artist has given his subject matter; and because there is unity between the elements or treatment and idea, L is considered the better work of art.

17 L. Kuei, H. "Sturmlandschaft." (B&W)
Speiser, W. Meisterwerke chinesischer Malerei aus der Sammlung der Japanischen Reichsmarschälle Yoshimitsu und Yoshimasa. Berlin: Safari-Verlag, 1947, pl. 16.

R Kawamura, M. "Misty Morning at the Shrines of Nikko." (B&W)
Rava, C. 43 Pittori Giapponesi Contemporanei. Milano: Gorlich, 1947, pl. 20.

Both these Oriental scenes may be commenting on the greatness of nature's mountains and the smallness, in comparison, of man-made houses. In R the clear black outlines with which the mountains and trees are shown make them equal in importance to the main house. The house, drawn in detail, is very distinct. In L a rising line only suggests the mountains which, together with the blank and only lightly shaded area, seem very vast compared to the house crouches under the tree. Because the house is so small, the tree so much larger and at an angle, we feel the power of nature over the man-made building. The handling of space and the size and angle of the shapes involved are appropriate to the idea of the L picture, helping to make it the better work of art of the pair.

18 L Clausen, G. "The Man and the Boy." (B&W)
Chamot, M. *Modern Painting in England*. New York: C. Scribner's Sons, 1937, pl. 11.

R* Courbet. "The Stonebreakers." (B&W)
Artext Print #154.

Both of these pictures seem to deal with workmen and the physical effort of digging in a field. The L one has little movement in lines or shapes; one man is almost vertical, in fact. The horizon line adds to the generally calm feeling, as does the pleasant light. The artist has not used his language of lines, forms, space, and movement to get across the feeling of hard farming labor. In the work on the R, however, we can see that the curves made by both figures are those created in action. The rough texture of the land makes us feel how hard digging must be. The dark background adds to the feeling of the unyielding land. That jagged line in the upper right corner shows us the rough kind of land, too, and makes the picture less calm than if it had all been filled in "dark." The treatment used by the artist in the picture on the R is more in keeping with the idea being presented and helps to make it the better work of art.

19 L Kiyomasu I. "Danjuro."
Grabhorn, E. (ed.) *Figure Prints of Old Japan*. San Francisco: Printed for Book Club of Calif., 1959, pl. 11.

R* Kiyonobu. "The Actor Ichikawa as Danjuro."
Grousset, R. *De la Chine au Japon*. Monaco: Documents d'Art, 1951, pl. VII.

Both of these pictures show angry men. We can tell this is so by the expression on each face. Anger is an active emotion and the treatment on the R carries through that idea of activity more than the L. The L one is very symmetrical and balanced. The slope of the shoulders and the pattern on the robe is similar on each side. Even the placement of the Oriental writing gives a static, stable, calm feeling. The sword curves to give balance to the turned head, and only the face tells us the painting is about anger. In the R picture the mass above and behind the head is large and temporarily in space--we may well feel that in a moment it will move. The designs on the robe are such that a moving pattern forms and the curve of the raised sword seems to jar with the square forms next to it. The black lines indicating the folds of the robe seem to "fight" with the geometric straight-line designs and give a general feeling of movement and action. Treatment fits the idea being expressed, helping to make R the better work of art.

20 L* Nissen, G. & Fischer, C. Staircase. (B&W)
Gatz, K. & Hierl, F. Treppen & Treppenhäuser. München:
G. D. W. Callwey, 1954, p. 169, top.

R Teräsvita, E. Staircase. (B&W)
Gatz, K. & Hierl, F. Treppen & Treppenhäuser. München:
G. D. W. Callwey, 1954, p. 175, top left.

Stairs always lead somewhere, either up or down. The details on the R, however, are such as to detract from this idea: the contrasting textures emphasize the curved wall and the floor; and the elaborate railing, as well as the bumpy curves, take attention away from the stairway itself. In L there is one smooth, swooping curve that states directly and emphatically that the stairs lead somewhere. Treatment is unified with the idea, helping to make the work on the L the better work of art.

Test VII

1 L Melchers, G. "Christ at Emmaus."
Print. Seeman #3259.

R* Rembrandt. "Pilgrims at Emmaus."
Print. Erich Herrmann #12539.

2 L* Picasso. "Woman Ironing."
Dorival, B. Twentieth-Century Painters. New York:
Universe Books, 1958, p. 43.

R Rattner, A. "Woman Cutting Bread."
Postcard. Metropolitan Museum of Art, New York, #M763.

3 L Tomita, K. "Cherry Blossom at the Kiyomizu Temple." (B&W)
Rava, C. 43 Pittori Giapponesi Contemporanei. Milano:
Gorlich, 1947, pl. 19.

R* Kwei, H. "Gazing at the Plum Blossoms." (B&W)
Laufer, B. T'ang, Sung and Yuan Paintings. Paris &
Brussels: G. van Oest, 1924, pl. XIX.

4 L Gros, A. "Portrait of Joachim Murat." (B&W)
L'Illustration, 1922, May.

R* Géricault. "Officer of the Cuirassiers." (B&W)
Print. Les Archives #646.

3-3

5 L* Ensor, J. "The Colorist."
Haesaerts, P. *Histoire de la Peinture Moderne en Flandre.* Brussels: Les Editions de l'Arcade, 1960, p. 68.

R Melchers, G. "By the Window."
Life, 1935, Dec. 29.

6 L* Miró. "Painting, 1950."
Soby, J. T. *Joan Miró.* New York: Museum of Modern Art, 1959, p. 128.

R Baumeister. "Fra Diavolo."
Grohmann, W. *Willi Baumeister.* Stuttgart: W. Kohlhammer Verlag, 1952, pl. 142.

7 L* Renoir. "Le Bal à Bougival."
Crane, A. *French Impressionists and their Contemporaries Represented in American Collections.* New York: Hyperion Press, 1944, p. 121.

R Zorn, A. "Midsummer Dance."
Asplund, K. (ed.) *Anders Zorn, his Life and Work.* London: The Studio, 1921, pl. XVII.

8 L Fairy-tale illustration.
Clipping of unknown source.

R* Redon.
Taylor, B. (Introd.) *The Impressionists and their World.* London: Phoenix House, 1953, p. 89.

9 L Unknown. "Bird on Maple-Tree Branch."
From a Japanese art catalogue.

R* Unknown. "Bird on Bamboo Branch."
From a Japanese art catalogue.

10 L* Unknown. "Lychees and Bird."
British Museum, London. Col. reprod.

R Unknown. "Bird."
Postcard. Alfred Mainzer, New York, #2250/3.

APPENDIX B

PERSONALITY QUESTIONNAIRE USED IN SECONDARY SCHOOLS

The personality questionnaire was adapted from questionnaires previously used with college students or other older subjects. It was intended to measure three variables, Independence of Judgment, Tolerance of Complexity, and Regression in the Service of the Ego. The items in the Independence of Judgment scale were all based on those in Barron's scale of the same name (1953), and those in the Regression scale on an unpublished scale by David Singer. Many of the Tolerance of Complexity items were derived from the F-Scale (Adorno et al., 1950).

The questionnaire included 49 items (the 48 items listed here plus one included by mistake). Items of the three scales were mixed up, in the order indicated by the number which precedes each item here. Here, however, the items of each scale are presented separately, and in descending order of the degree to which they distinguished in the predicted direction between high and low scorers on esthetic preference.

The instructions which preceded the items were as follows:

> Here are a number of statements people might make about themselves, their opinions, and their ways of looking at the world. If a statement is true of you, or expresses an opinion you agree with, circle Yes. Otherwise, circle No. Read a statement carefully enough to understand it, then mark Yes or No and go on to the next statement. Don't spend a long time thinking about whether to mark Yes or No; give your first impression as soon as you are sure you understand the statement.

"INDEPENDENCE OF JUDGMENT" ITEMS

	Indicative response	Number of indicative answers (N = 36 in each group)	
		Low Scorers	High Scorers
37. What a young man needs most is strict discipline, rugged determination, and the will to work and fight for family and country.	No	10	26
49. Kindness and generosity are the most important qualities for a friend to have.	No	8	21

43.	If young people get rebellious ideas, then as they grow up they ought to get over them and settle down.	No	8	20
7.	I prefer team games to games in which one individual competes against another.	No	13	24
39.	Some of my friends think that my ideas are impractical, if not a bit wild.	Yes	17	28
1.	The unfinished and the imperfect often have a greater appeal for me than the completed and polished.	Yes	12	19
11.	It is easy for me to follow instructions and do what I am told.	No	15	21
23.	A happy person tends always to be poised, polite, and outgoing.	No	20	26
13.	I believe you should ignore other people's faults and make an effort to get along with most everyone.	No	4	9
45.	A person should not probe too deeply into his own and other people's feelings, but should take things as they are.	No	23	27
48.	What this country needs most, more than laws and government programs, is a few courageous, tireless, devoted leaders in whom the people can put their faith.	No	20	24
34.	I would find it hard to have for a close friend a person whose manners or appearance made him somewhat disgusting, no matter how brilliant or kind he might be.	No	15	17
5.	Ideas that can be easily applied to daily life are better than ones that can't.	No	13	14
19.	I like to fool around with new ideas, even if they turn out later to be a total wast of time.	Yes	28	29

3.	If I had to move to another town a long way off, I shouldn't really be much bothered by having to break off most of my present ties with people.	Yes	8	8
35.	I have seen some things so sad that I almost felt like crying.	Yes	33	33
17.	Human nature being what it is, there will always be war or other forms of serious disagreement.	Yes	32	30
40.	I would rather have a few very close friends than a great many casual ones.	Yes	31	27
47.	Science, as well as religion, can help us find what is good and what is bad.	Yes	33	28

"TOLERANCE OF COMPLEXITY" ITEMS

41.	Most of the country's problems would be solved if we could somehow get rid of the criminals, sinners, and insane people.	No	20	31
44.	The man who truly loves a woman must regard her as the best in the world in every important way.	No	16	27
12.	I enjoy arguments about problems that don't have any one right answer.	Yes	24	30
20.	Unquestioning loyalty is the first requirement of good citizenship.	No	18	24
22.	The leader of a group is likely to be most effective if he believes that everyone in the group is glad to have him as leader.	No	10	14
2.	We may confidently expect that mankind will some day improve to a point where crime and sin will have disappeared.	No	30	33

6.	Anyone who gives up American citizenship to become a citizen of another country must be a bad person.	No	34	36
27.	It is easy to classify people--into strong people and weak people, for example, or into good and bad people.	No	28	30
30.	A sensible person does not try to revenge himself every time he is insulted.	Yes	27	29
25.	The more you get to know and like a person, the more you are aware of his weaknesses and failings.	Yes	31	32
33.	In so far as study of different ideas makes one doubt one's own original beliefs, it should be encouraged.	Yes	30	29
15.	When a person has a problem or worry, it is best for him to think about it rather than turning to more cheerful things.	Yes	17	14
8.	Unusual and impractical ideas are often the ones that are most worth following up.	Yes	19	15

"REGRESSION IN THE SERVICE OF THE EGO" ITEMS

4.	While listening to a friend tell about an experience, I find it hared to really feel what he must h have felt.	No	25	32
9.	In trying to understand another person, I find it best to ignore my own feelings toward him.	No	12	19
28.	I like picturing to myself all kinds of things that happen to people--even sad and unpleasant things.	Yes	20	26
24.	Unusual but unimportant sides of a situation or object often interest me, taking up my attention and imagination for a time.	Yes	25	29

18.	I enjoy making rhymes, discovering puns, making up little songs and things like that for my own fun when I am alone	Yes	15	18
16.	I seldom become thrilled over new ideas or experiences the way some people do; rather, I tend to take these things as they come.	No	28	30
36.	When playing with very young children I find it difficult to get into their world and think about things as they do.	No	24	26
46.	I remember well a good many fairy stories and nursery tales..	Yes	20	21
32.	I rarely think of things which make me laugh or chuckle to myself.	No	29	28
21.	I enjoy wondering what it would be like to do the impossible--like flying with wings or living in another century.	Yes	34	32
31.	I enjoy making fun of people.	Yes	5	3
42.	In listening to a teacher, I often am amused by thoughts of double meanings or possible puns which the teacher probably doesn't intend.	Yes	28	26
10.	I sometimes just let my thoughts wander aimlessly and find myself daydreaming and thinking about all sorts of unimportant things.	Yes	32	29
26.	I get little pleasure or fun out of playing with words or language--as by talking nonsense, baby-talk, or in a foreign accent--and seldom do that sort of thing.	No	22	17
14.	The type of humor which is based upon the fantastic, strange, or impossible has little appeal for me.	No	31	24

38.	I do not form attachments to things or objects (such as autos, houses, tools, etc.) in a way that makes such things seem as if they had a personality or were really alive.	No	26	13